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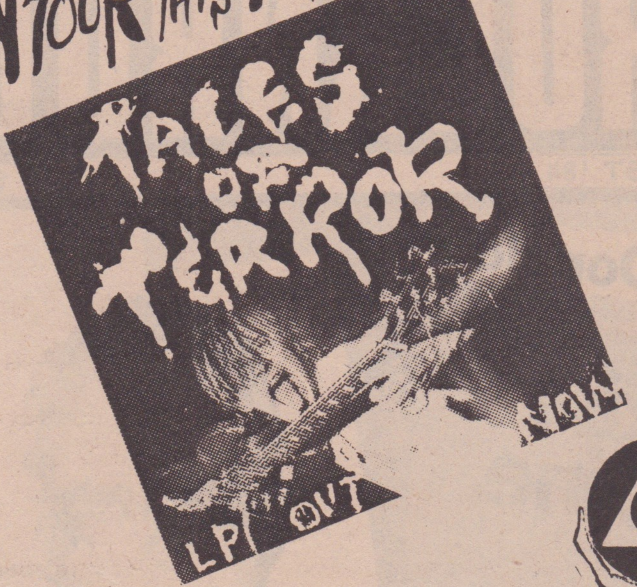

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TOP 20

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Jeff Bale

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Jello Biafra

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Ruth Schwartz

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MURDER MURDER SUICIDE-TP
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Tim Yohannan

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WLSM APPLETON WI ??? FRI 1oPM
WGBW GREEN BAY WI 90.5FM THUR 10PM
KCPR SAN LUIS OPISPO CA 91.3FM SAT 8PM
WAKE-WINSTON-SALEM NC 530AM THUR Midn
KCSB SANTA BARBARA CA 92FM SAT Midn
WCSB CLEVELAND OH 89.3FM Call station
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
WRUB BUFFALO NY 640AM SAT Midn
KZUM LINCOLN NE 99.3FMTHUR 10:30PM
WOSR COLUMBUS OH 540AM/99.9FM WED 5PM
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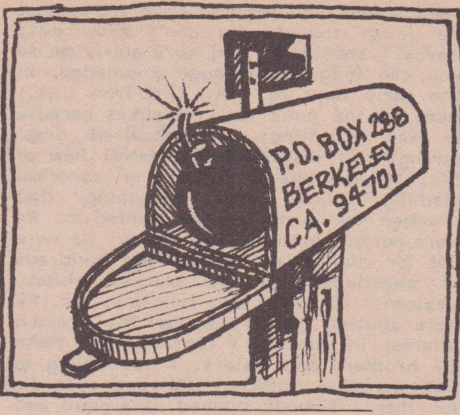


BOYS STATE/MANS STATE

Dear MRR,

I'm at Montana's Boy's State right now as I write this letter. I've been here for 5 days. Boy's State is a place where Juniors in high school are selected to go simulate government--'government'. This way we are supposed to learn how to be leaders and learn how our government functions. It's really helped me see how fucked 'democracy' really is. The kids who are the big jocks and popular are the ones who are elected into office. The phoniest kids (the best actors) take the place of people who are intelligent and could actually do the job. How close does this simulation parallel our own government? Just take a look at our 'president'--he's an actor.

We had a meeting of all the people of our simulated party to form a party platform on which the candidates for State office are to run. One of these policies was the exemption of homosexuals from State colleges. They wanted an increase in nuclear arms, an increase in American troops and missile placements throughout the world. I opposed all of those planks, and by the time the meeting was over, I was booed every time I stood up to speak (before I even got a chance to speak).

There were also speakers who's sole purpose was to brainwash us. They were incredibly hypocritical, as they told us to be non-conformists, yet I almost wasn't allowed in a Boy's State group picture because I wasn't wearing a Boy's State t-shirt. They preached to us about God. I'm an atheist, and they said life has no meaning without God. Well, all life means something to me--I care. We were told of the "evils of communism and socialism", and the "virtues of capitalism". They said they want freedom, yet they opposed anarchy. The only truely free form of government is no government. Those speakers included Ted Schwinder (the Governor), Max Baucus (U.S. Senator), and Ron Marlene (U.S. Senate) who said Grenada didn't matter, because "it was just a little island".

The thought that Boy's Staters are tomorrow's politicians scares the shit out of me. They are the way to the abolishment of human rights, the absence of non-conformity, and the destruction of all human life. If you plan to go to Boy's State, prepare for a rough week.

Rusty/ 1113 Sixth St/ Havre MT 59501.

BUFFALO CHIPS

Dear MRR,

I would like to comment on the U.S. CHAOS album, We've Got The Weapons. When I first listened to it I didn't listen to the words. That's why I thought it was good. I then listened to it again while I looked over the lyric sheet. I couldn't believe my eyes or ears. The first song was "Message Of Love". Here are some parts of it: "You can kill the Afghans with your yellow rain, but if you try that shit with us you'll see we're not the same....Cause we've got the weapons to put you off and we'll blow you all to hell....So come on you commie bastards. Come on and give us a try. It's gonna be one hell of a fight and you will not survive."

Come on guys. Get real. I'll admit their government is run by a bunch of fucking assholes, but that's no reason to destroy the people. They're innocent. It's the same situation here. That song is like a second-graders approach to the problem.

Then comes the next song, "American". Parts of it go like this: I'm an American. I stand tall and proud....You better believe there's no better home, than being where the buffalo roam." Ummmmmmm, kind of ignorant. What do they mean "where the buffalo roam"? They're all fucking dead.

Extra Cyst/ Rich Haviland/ Box 273 Hillcrest Rd/ Boonton NJ 07005.

LIFE IN THE BIG APPLE?

Dear MRR,

Some guy called the NIHILISTICS "crybabies" because he says they don't suffer enough. Buddy, if the NIHILISTICS were all blind double-amputee rape victims, would they have more 'hip credibility' in your eyes? Buy their LP or try to catch them live, see what they have to offer before calling them names.

If you want to look at it that way, rock/youth music has always been a "crybaby" music. All innovative people who make passionate statements railing against life or society can be called "crybabies"--from Schopenauer to SUICIDAL TENDENCIES, from Nietzsche to the NIHILISTICS.

The NIHILISTICS are the most straight- forward guys I've ever met in my life. Four guys who try to express and explicate the reality around them as accurately as they can by means of the most exciting music and most startling lyrics they can come up with.

What counts in communication is accuracy of observation. "Truth" doesn't exist--but accuracy does. Nihilism is realism. The way to strive to stymie the lies fed you 24 hours a day, 365 days a year, is by searching out and recognizing accuracy where you see it-- then throwing what weight you have behind it. It's fun!

"Living Outside of Society" is a delusion. MRR readers all pay taxes, or whomever supports them does. The tax money goes ("Welfare For The Rich") to buy bombs and pay parasites who walk around on top of the world with big shit-eating grins on their faces. Read Hubert Selby Jr's books. He knows about it.

What is unbelievable to me is when I hear so many supposed hardcore groups and their fans who sound and speak exactly like '60s hippies! The same head-in-the-clouds self-righteousness and inability to see beyond their noses. Like that FLUX OF PINK INDIANS Lp where they go on about catching fish being murdered and such. They live in the same dream-world as MICHAEL JACKSON. The same, but different. If nobody ate fish or eggs or meat, who'd have the strength to press their worthless records, to package and sell it for them? Sheer idiocy. This is an alternative??

What is life about, peace? Yeah, I guess so. Everybody you meet wants a 'piece' of you. It's like a treadmill of traps. The whole scheme of things. I'm caught in this trap, then when I get out of this trap, there's another trap waiting for me. Ad infinitum, ad nauseum. The only reality is disillusion and disgust; the only value making a buck. Who's to blame?

Politics doesn't exist. "The System" doesn't exist. Social classes are a facade. Teenage rebels are conformist clowns. There are only individuals and circumstances. The problem is no communication, no common sense, no common heart. Space-age technology combines w/stone-age religions and daffy value systems to create an absurd reality. Society-at-large has gotten society-at-larger since hardcore arrived. People have less heart, less spontaneity, less guts, less empathy. People are poison--and getting deadlier and deadlier.

The dream-world of youth music/culture gets more irrelevant to society, as each "different" generation grows up (down?) and metamorphosises into exactly what they hated to begin with. The whole shebang has reached a dead dead- end of rebel fashion parade and of Pepsi-generation puke.

The SEX PISTOLS fell victim to being too "big" for the scene of punk rock. What hardcore must give birth to are group(s) that are too powerful, too transcendent, and too real for the scene of hardcore.

The mass media pre-packaged soft-soap machine is turning into total mental hospital. "The TV announcer talks to the scum", the suckers are kept sedated by escapist degrading entertainment-lies that kill time inbetween the advertising world's garbage-peddling.

All I can do is do my best to dissociate myself from what Norman Mailer called "The wad" (as in "I shot my..."). The sleepwalkers, the subservient school students, the priviliged sheep, the volume of eager 2-legged recepticles who will do anything to avoid seeing that there is no fucking father in the heavens, there is no pie in the sky, there is nothing but corruption and the reek of cooked goose.

Nihilism is realism. The NIHILISTICS see the vulnerability of existence and wackiness of chaos. But their cause is facing and fighting it, and then making it sound great. All "crybabies" invited.

Alan Wunsch/ 417 Grand St/ NY NY 10002.

SUMMER OF LOVE?

Dear MRR,

This this is sort of a "hey ever been in my shoes" kind of letter. I'm the singer in a band called GENETIC CONTROL here in Montreal, Canada. Two months ago while doing a show in our practice space, I was hit from the side by a guy the size of a Mac truck. I suffered a shattered tibial plateau(smashed knee) which was repaired with a bone graft with a steel plate and screws. Since this time our band has not done a show and my social life has been limited to say the least. I'd like to know, is hardcore as safe as we always seem to think it is? I'm not blaming anyone for my accident, but how many other people have had hardcore accidents that have left them rethinking their wild tendencies? Personally I think that thrashing and audience participation is essential to any show, but folks should try not to kick people in the face when they stage dive or punch people when they thrash. If us hardcore people are as cool as we think, let's think of our friends and the people in our scene that are so vital to our unity of fun, thought, and release. It's too bad people have to be hurt seriously to open their eyes and the eyes of others. Hopefully this letter is unnessesary and people everywhere take care of themselves and others. After all, there's nothing worse than to have to stop a show because someone got hurt. PS. I hope your summer's not like mine.

Yours painfully, Mike Zabo/ Montreal, Canada.

HARD(HAT)CORE

Dear MRR,

I'd like to express my opinion on all the poseur bullshit that I hear real "hardcores" crying about. I am by no means a "poseur trendy asshole", but I think that elitist attitude sucks. It may sound like a copout, but here in the Bible Belt you can't be hardcore 100% of the time cause you'd get slaughtered. But that's

not my point. No matter what anybody says, you can't be hardcore all the time, and as for me, I don't care to be. It's a straight world out there, and you better have some kind of grip on reality. I've got nothin against a hardcore lifestyle, but harcore gets more generic everyday, with a few exceptions.

What really burns me is when people bitch about this materialistic society of ours and then make value judgements on everyone they know from face value. Hardcore is the best thing to happen to me, but I'm not gonna paint myself into a corner and turn off my brain cause that's the "hardcore" thing to do. When we act like ourselves to please ourselves and wipe out elitist ideals, maybe we'll wise the fuck up. Until then, we can stick our heads as far up our asses as they can go and buy MEAT PUPPETS records. Birmingham is happening and ETHER DOGS rule as far as the eye can see. Thanx. Retaliate and Survive.

Rotger Richee/ 3400 Cahaba Ct/ Gadsden AL 35901.

Promoter chases band on the run

A story of trashing and bashing and thrashing and smashing

I'VE BEEN EXPLOITED

Dear MRR,

This is a warning to all promoters, fans, poor punks and anyone with half a brain. Recently in Winnipeg the EXPLOITED played at a local hotel. They were supposed to play Friday night and a Saturday all ages gig. At the night gig they trashed the bar with the baseball bat they were carrying around. Their drummer broke the drum set of one of the bands that was warming up for them. The gig cost $7.50 and the EXPLOITED's sound man screwed up all the bands' sound except the EXPLOITED. They played nine songs where Wattie just sang parts of the song and spent the rest of the time destroying the bar. Wattie and his band took apart the third floor of the hotel with their baseball bats. The next day they were supposed to play the matinee at 3:00. We waited till around 5 only to find that the band wouldn't play in the hall upstairs at the hotel. The band's manager said they should split with the ticket money. But Wattie said that as long as they were here they might as well play. So the band met the promoter at some guy's house to work it out. They said they would play. Then it turns out that the band skipped off to Minneapolis with all the ticket money. The promoter was left with paying damages to the hotel and bar as well as being without the ticket money. He will have to pay for it out of his own pocket. All the people including myself that paid $6.50 are fucked. So, I would advise you not to see this band. If you do, don't buy your tickets in advance. Promoters, wait until after the band has played to pay them. You could end up being out a lot of money.

John A. Turnock/ Winnipeg, Canada.

VALLEY FEVER

Dear MRR,

Sitting in the sweltering heat of the Central Cesspool Valley, my brain was starting to decompose rapidly so I thought I better write before I was too far gone. Anyway, this letter is being written on the behalf of all the punks in our town, even though there are only two of us. This is a plea for salvation.

Let us first discuss the conditions underwhich we dwell. Tracy is the name of the rustic little farming community of yesteryear where we co-exist with earwigs, grasshoppers, and various types of insect life, bigots, cheerleaders, and those strapping young farmboys with DDT pulsing in their veins. The rest of the world is too far to walk to and there aren't any buses that we can afford. To say the obvious we don't get out much.

In our little shit-hole town there is nothing constructive to do. In school, people always asked us if we had drugs for sale. Their theory was that we had to be on drugs to look and act like that. We also gained the respect of a few(I stress the few) by "mouthing off" to a certain egotistical, bigoted, sexist, conservative, history teacher(this is an unthinkable act). Anyway!!

The purpose of this letter was(or is) -we are trying to set up contacts for rides out of the valley(few and far between for us), places to stay in S.F. or Fresno, and people to write to. We are getting tired of hearing each others opinions and are ecstatic at the thought of a new idea. Any action groups that think that flyer distribution would help in our area, this would be a welcome project also. You can write us at:

Amy/2929 MacArthur Dr.#37/Tracy, Ca.95376 Julie/11630 Mt. View Dr./Tracy, Ca.95376

Dear Amy and Julie,

I just wanted to reply to a few of the things you said in your letter.

I can understand that it's hard to live in a isolated area, and that the atmosphere of bigots, bugs, and farmboys can be quite overwhelming, but: don't say that there's nothing constructive to do. To be constructive means to "promote improvement"- so promote it. Start a fanzine or something. Then you can publicize your opinions and the opinions of others. Too far away for that to do any good? No, not really. You can do mail interviews with bands, ask people to write stuff, and distribute them in other areas besides Tracy. Or write an organization and ask about distributing their literature, etc, in your area. And talking to people is about the most important. Get your opinions across.Some people may not listen, but there's always the chance that they'll listen and that something will sink in. And if you talk intelligently to someone about something that matters to you, it does a lot more good than just mouthing off or ignoring them.

Anyhow- you did write a letter, and that's the first step. It got me to thinking and writing. If you need any help or addresses of organizations or anything, please feel free to write; Kent/3018 Mission#28/SF 94110/415-824-2921.

NAXI JEFF RESPONDS

This is a response from Nazi Jeff to the "Open Letter To Denver Punks" in MRR #14.

Dear Whatever,

I want to congratulate you on your excellent article on anti-racism and your political views. I agree with you 100%. Except you should have put more research into the Aurora skins (not Denver), or more specifically me, Jeff (Natzi Jeff) before you put a white hood over my head. Since you seem so dead set against me (even though you don't know me), maybe I should tell you more about me so you can judge me through knowledge. In the early days of L.A. (I'm from L.A.) many of the punx wore swastikas because it was upsetting; it symbolized great strength; it disrupted the normal flow of life; it was like a mohawk or abnormal clothing. Nazis were something that changed the world like we wanted to. We were not out for white supremecy; we were out for change. At shows I saw hundreds of swastikas worn by blacks, whites, Mexicans, all colors and religions, etc. We were united, bound together by common interest in change. I considered all punx my brothers and sisters. I was willing to fight for them (which I did) and even die for them!! Nobody pushed us around and got away with it! (Except the L.A.P.D.--even then we gave them a hell of a fight!)

Then I moved to Colorado. My first show was at Slovenian Hall. I saw a hippie in the pit that was out there hitting people, trying to hurt someone, so I got rid of him, and that's where I got the name Nazi Jeff. The scene was tight, but as time went on the scene split. Some went peace, and non-violence, non-slamming. The shows went on, and in my opinion, got pretty boring. The songs got longer, the music slower, and people sat around listening to our young talented musicians play their solos. Then the hair got longer and the clothes went back to normal. (To me, these guys aren't punx anymore, they're just a bunch of high school trend setters!) Then the name-calling starts--Nazi this, Nazi that, and trendy mohawks and trendy clothes. After a while, we got pretty disgusted with these little, big-mouthed jerks. When we come to a show, we're going to have a good time, dance, have a few brews, maybe get in a fight with some jerk, whether you like it or not! There have been a few times when one of us got mad and hurt someone who didn't deserve it, but most of the time they do! The point is that we are not Nazis, but a bunch of punx who are going to have a good time with or without you!! Ever wonder why there hasn't been another CIRCLE JERKS or T.S.O.L.-sized crowd? It's because all the other sjows are boring. If you still think I'm a real Nazi, then fuck off! Loud and fast rules!

Jeff Elder/ Denver CO

P.S. If you don't wanna get hurt, stay away from the Combat Zone!

P.P.S. To the skins: Don't, I mean Don't jump on anyone who doesn't deserve it!!

P.P.P.S. To all punx: Get off your ass and do something!

P.P.P.P.S. I repeat, don't judge a book by its cover. Open it up and read it!!!

MOTORCITY IS BURNIN' (MAD)

Dear Metal Mike,

Why do you say people from Detroit must have brain rot? Do you say that because somehow you know that no one in Detroit buys ANGRY SAMOANS records? Or because TED NUGENT and BOB SEGER and the ROMANTICS are from Detroit? We say anyone who buys ANGRY SAMOANS LPs must have brain rot. You'd think someone who sings so much about brains would have some.

Scott/ 12648 August/ Detroit MI 48205

EFFIGY EFFECT

Dear MRR,

Lately I've noticed groups like the EFFIGIES, who say "Fuck politics. Politics + Punk=Generic." I'm not saying the EFFIGIES are assholes, but that's a really fucking stupid thing to say. If Central America or MX missiles bother you, sing about it! Not singing about something because you're afraid you'll sound 'generic' is a very lame excuse. Another thing:

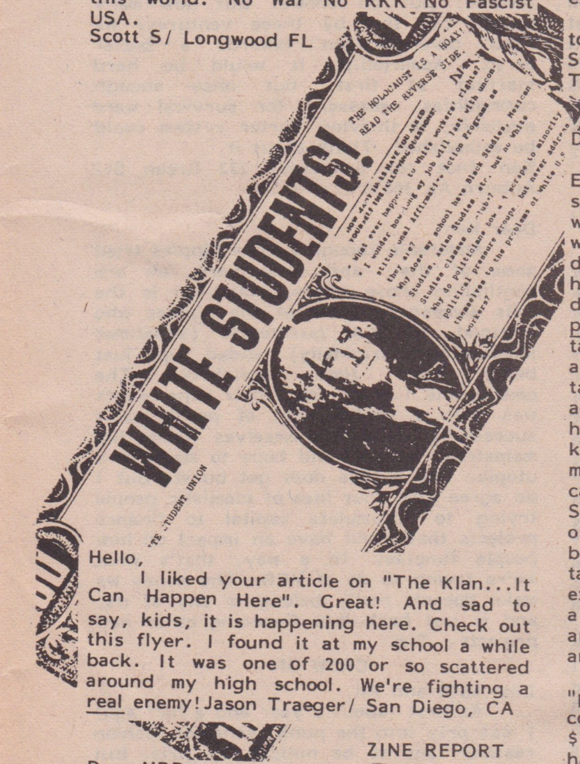
you're wrong if you say you won't affect anybody by writing down "political bullshit". Anything, I mean anything, you write down affects you!!! So this is what I say to all those bands out there who, at any cost, avoid singing about "generic" politics: you're beginning to sound pretty generic yourselves.
Damon/ P.O. Box 222/ Spring Green WI 53588.

NO WAR NO KKK ETC

Dear MRR,

I just read your Klan article in #14, and I definitely agree with it. My family is jewish, but I'm not. I was adopted. My family has some friends who are Jewish, one who's name is Mickey, and he was one of my pop's best friends. He was extremely active in civil rights, especially in the '60s. He went to Alabama, to some heavily KKK populated town. The police there were not only shielding the Klan, they were in it! One night, Mickey was on a highway with a black friend or 2. The KKK cops pulled them over and threw them in jail under false pretenses. In the middle of the night, the Kops took them, shot them, and buried them, hoping they'd never be found. Well, they were wrong. The decayed bodies were found months later, and the Kops were taken in. They were put to trial and found innocent!!!

How the fucks that? Did someone come into the jail that night and kidnap them? Bullshit! This is a true story, and you can look in a Time/Life book in the library and find the picture of the Sheriff. His name is Sheriff Rainey, and he is sitting there on live TV lyin' to millions of people. This pisses me off with a passion. MDC, MRR, DKS, all stand for an extremely worthy cause. To speak your mind is your only way to get somewhere in this world. No War No KKK No Fascist USA.
Scott S/ Longwood FL



Hello,

I liked your article on "The Klan...It Can Happen Here". Great! And sad to say, kids, it is happening here. Check out this flyer. I found it at my school a while back. It was one of 200 or so scattered around my high school. We're fighting a real enemy! Jason Traeger/ San Diego, CA

ZINE REPORT

Dear MRR,

"Fandomania", my column in Goldmine, is no more. Last April the magazine was sold to new owners, and hasn't been the same since. The new publishers (Krause Publications) fucked me over too many times, and after struggling with them for many months, I finally gave up. The last straw was when they asked me to cut the length of "Fandomania" in half.

I'm still interested in fanzines, and hope to write a book on the subject. I'm now planning and organizing my materials. Now that I'm no longer doing the column, I'm unfortunately losing touch with many zines and the scene. Any help you could provide in encouraging editors to send me their zines would be appreciated.

David Ginsburg/ P.O. Box 322/ Mt Pleasant MI 48858.

ENEMIES EVERYWHERE

Dear MRR,

I"d like to respond to a letter from Wally Cocks in MRR #14. He says that the anti- political attitudes in the punk scene could be caused by government agents. I have no doubt that there are spies infiltrated into the scene. The C.I.A. does pay attention to everything. However, I think it would be a mistake to start seeing secret agants everywhere. After all, we sneer at Ronald Reagan when he starts yelling about Soviet agents being responsible for all the world's ills. He sees the K.G.B. everywhere--some people see the C.I.A. everywhere.

The biggest eneny of the punk scene is the people who are in it. People are lazy-- they don't want to do any more thinking than they have to. Someone at a show yelling that the band is 'preaching' at them is less likely to be a C.I.A. operative than they are likely to be someone who is upset that they're not getting enough 'entertainment' (they might as well be at a VAN HALEN concert).

After all, it's not like the govt and the status quo are being held in place by a small group of people against everybody else's will. Things are this way because most people want them to be this way. As Jeff Bale said in his reply to Wally Cocks, "most Americans already have a conservative viewpoint." Punks are no exception.

The best way to fight the system is to THINK--use your head!!
Seth Mandelbaum/ MONEY DOGS/ 600 Tenth Ave #4RS/ NY NY 10036.

CASSETTE CAPITALISM

Dear MRR,

I'd like to object to the letter sent by Eric (Creeping Capitalism, MRR #14). You see, Eric, as far as I know, most bands who put out cassettes do them at home, which means they don't have tape duplicating machines, etc. Thus, they have to go to their local Radio Shack or department store and buy tapes at retail prices. Most will buy the better quality tapes because they don't want to send out a bad quality recording. Many times these tapes will run about $2-$3.50 apiece, thus accounting for the high prices that you have to pay. To add to this problem, most kids in bands don't just don't have the money to buy these tapes in quantity, causing severe limitation of their product. So, to keep from turning down many orders, they have to charge a little more because they can't afford to pay for more tapes themselves. Sure, it would an excellent solution to just have people send a blank tape & postage, but many people are just too plain lazy to cram a tape into an envelope and pay extra postage.

For those who send theirs off to be "professionally" duplicated, a paltry 100 copies (without boxes, etc) costs around $145. After the first 100 are gone, who has enough money to pay for a second pressing?

Anyway, it just shows that there are a few things that we have to go along with in the capitalist system (regretfully so). To those of you interested, write to me! I have no foreign penners.
John/ 204 Adams/ Sikestown MO 63801.

Dear MRR,

This letter is addressed to Eric Lorey (letter in MRR #13). Most things I read do not move me to write like this, but WHAT do you mean by writing fighting fascism with fascism? Do you think it's more OK for MRR to print an ad that is in favor of fascism, nazism, KKK, rape, etc? I don't!! I think there are already enough places where you can read or hear that. I don't want to cut you completely down, and I'm sure you're not as dumb as your letter, but if you think it's better to give fascists, sexists, rednecks, etc., ad space (before or after reading the ad), then I think you are stupid or fascist yourself.
David Pollack (PORNO PATROL singer)/ Winterfeldt Str 36/ 1000 Berlin 30/ W Germany.

MEAT & POTATOES

Dear MRR,

I've got a question that I've been meaning to ask for a long time, and I thought it might be appropriate now. My question is: why should a person become a vegetarian when humans are by nature carniverous? From the beginning of time, people have been hunters. Our teeth are designed to eat meat. So why, when we give up so much that is natural to us, like happiness, freedom, hope, etc., should we give up meat?

Let me say that I wholeheartedly agree with the vegetarian's disgust at the way animals are raised and killed, and at the present time I could see not eating meat because of that, but if a more humane way of raising and killing animals were found, why would one then want to be a vegetarian?

I would love to have some answers to this question, because, as I said, it has bothered me for some time.
Ruchi/ 206 S 13th #1901/ Phila PA 19107

Dear MRR,

Just a few words about all this talk about vegetarianism we've had lately. A plant is defined as an organism that makes its own food (by photosynthesis). An animal is defined as an organism that uses other organisms (either animals or plants) for its food. Now it seems to me that if eating one type of organism is more moral than eating another type, then it's definitely more moral to eat animals, which by their very nature are complicit in their own higher-lifeform-eats-lower-lifeform system, than to eat plants which simply mind their own business, make their food, and don't bother anybody. It is not better to eat an organism that itself believes (if it believes anything at all) that one should make one's own food. Actually, I don't believe that a carnivorousness or vegetarianism is any better than the other: man has been an omnivore for millions of years; meat-eating is part of our nature and so is plant-eating. Our pointed canines are proof of the role of meat-eating in our evolution, and no matter how much one believes in strict vegetarianism, one cannot escape the fact that, without meat, the human species (including all vegetarians) might never have survived to this day. I think that vegetarians would condemn a lion or tiger just because it eats meat; most would recognize meat-eating as part of their nature. But it is just as much a part of our nature. In fact, I think that if humans were just intelligent enough to have consciousness, but not enough to debate morality-- that is, about as intelligent as a cow, pig, or other animal we eat--we would not think twice about eating another animal. And if cows or pigs were meat-eaters by nature, neither would they.

Also, as far as eating grain instead of meat because of the world food shortage goes, it should be remembered that the real problem is not one of quantity but of distribution. Yes, it's true that you can feed 3-5 people with the grain required to make enough meat for one. But it's also true that there is more than enough grain to feed the world's hungry, but that the

poor nations cannot pay the prices demanded by the agribusinesses of the Americas. So instead the government buys up the surplus grain and lets it rot or pays farmers not to grow any. So eating meat really isn't depriving anyone of food; it's the government-subsidized capitalist system (what Mussolini proudly called Fascism in the 1930's) that is at fault.
Haskell Fudenberg/ Berkeley CA

MORE DOES PUNK SUCK

After reading so many letters in MRR, I felt it was finally time to air some of my views. Anyone involved in punk in any way, shape or form does not have the same ideals and views on each and every subject. Each is an individual, but each is held together by the fierce, aggressive, sincere musical form. It is punk music that holds the involved individuals together. Admittedly, punk music mostly takes a protesting stance lyrically and physically, but a protest is an opposition (to anything), and thus all forms of beliefs oppose.

This brings bad sections into the movement (I hesitate to use that term, movement), such as the fascist segment, but accepting freedom of thought myself, who am I to force my views upon others? In my eyes, fascism is an evil thing, and what I feel is a logical discussion or talk, where each discusses his ideals with the opposite. This way, I can put across my views and hopefully make them realize a new light. But I cannot tell them to be something else. What's needed is communication explanation!!! Freedom of thought is to everyone.

I'm fed up reading about "punk is anarchy", "punk is smashing the state", "punk is chaos". That is part of it to some people, but punk is no one solitary thing. There's no rule book of specific 'punk instructions'. An opposition to power is only one part! It's a fact that some people think what they feel they should think, and are not thinking for themselves.

So, don't lose your freedom of thought, construction not destruction, communicate and escalate! reality is here, but so is fun and a hell of a lot of good music! Cut the crap (glue, violence, apathy, slagging) and communicate. Life is, or should be, a grin. Shexk/ X-Centic Noise/ 17 West End Rd/ Cottingham/ N Humberside/ HU 16 5PL/ England.

Dear MRR,

Congrats on your excellent fanzine. not to forget your brilliant compilation LP. It sharply hauls forth manic blasts of uncontrollable bulldozing power and quickness, blistering the decibels with non-hesitant outcries of wild chaotic intensity. (Sorry Pus). Your fanzine is the only means by which I can find out about harcore records from abroad, and more importantly, whether they're any good or not. I studiously go through your reviews section every month to find out if there is anything worth going to the trouble of ordering for.

Pushead's reviews always sound good, but don't you think they're a bit over-the-top. It's OK saying that he's just enthusiastic about his music, but when he reviews a fairly good record and says that it is "a whirlpool of alarming breakneck speed and forcefulness", if you compare this with a review of the most manic, fast, and powerful record that you've ever heard to date, you can't really tell the difference. Remember, people like me rely on these reviews to know what to spend their cash on.

Things would be a lot easier if there was a punk/hardcore radio program on the airwaves over here. However, local radio stations up here in Newcastle just play 'pop' music and nothing else. The only radio show worth listening to is John Peel's on Radio 1. He plays, on average, about 1 good record every 2 weeks, with the occasional flourish of good stuff if he's just received a package of records from a foreign record company. (eg Risky Records sent him some stuff, as did A.R.P. in Germany).

As you've probably guessed, this letter's a plea on behalf of all British hardcore fans to the many record companies that advertise in MRR--why not send some of your stuff to Peel? He'll undoubtedly play it. In the past, he's played stuff by GANGGREEN, JERRY'S KIDS, FREEZE, BIG BOYS, YOUTH BRIGADE, ANTI, REDD KROSS, BLACK FLAG, OFFBEATS, HUSKER DU, and many more. His address is: John Peel/ Radio 1/ London W1A 4WW/England.

Yours, Alastair Nixon, Gateshead, England.

Dear Alastair,

Is enthusiasm fair? What I try to accomplish with the reviews is the atmosphere the vinyl creates. Now, like the music, the reviews can become generic. In the short space allotted me, I try to give an impression, not bullshit. If a record excites me, then I describe it in the unorthodox method I use because it can be more noticeable to spot. The problem that can, and does, happen is everyone's expectations of what 'fast' really is. If a record shows promise, no reason to deny it. If a record has promise, again, no reason to deny it. So it depends on what you're after: from DISORDER to D.R.I., from STALIN to STATE, GANGGREEN to GISM, etc. There are different forms of speed and stylings. If a review I've written motivates you to check out the release, then that's why I do it. You've put your trust in me to purchase the record, but your opinion and mine are different, and sometimes that thin line can lead to a letdown. It's not what's meant to happen, but it does.

The reason I got involved in writing record reviews was to give a positive approach in getting music to be noticed. The enjoyment is up to you though. If I can hit the nail on the head, then the pleasure factor comes through for you. Sometimes that fails, sometimes not. All in all, I make the review so you can feel what it generates. If my reviews are a bit over-the-top, then I've gotten carried away. But sometimes music does that. With so many bands coming out who are inspired by so many other bands, there is a similarity of sound, and can you really tell the difference? So the review reflects the lack of variety too, or else the strong promise that exists. Thanx for your comments. Pushead

KAPITAL KONTROL

Dear MRR,

I was just reading this thing in Time magazine on San Francisco on how the homosexual community there has its own homosexual hotels, travel agencies, car insurance agencies, funeral parlors, etc., catering to the needs of the homosexual community. We should follow this example!

I know there's been a lot of controversy over the "work/don't work" aspect of the counter-culture, but maybe if we could gain the capital and skills to start our own counter- cultural businesses, bartering within our culture for our needs. We could start with the essentials (food, clothing, etc) and branch out until we are totally independent (this would have to be carefully done or corruption that flourishes so greatly in our present society would soon overwhelm this counter-cultural group). This could eventually lead to a group of dedicated people working for a better earth (I hear a principle like this is already in practice in a variety of communes throughout the world).

Two things holding this back are the mentality of "what's cool", and the responsibilities of starting a business (not for profit, but merely as a service with which to barter. This would have to be loose, or we'd be back to the same old thing that is going on today). The counter-cultures are generally self-limiting when the group mentality enforces the "cool" thing to do: be in a band, write a fanzine, put on shows. But how many people can live by these ventures? We need diversification towards a better earth. Admittedly, it would be hard starting at first, but once enough commodities necessary for survival were available, a thriving barter system could be established. Think about it.
Ken (not so) Sanitized/ 222 Green St/ Auburn AL 36830

Dear Ken,

Admirable thoughts. The hippies tried some of that, and some very few are continuing those ideals, holed up in the hills somewhere. Most of the hippies who engaged in small businesses (sometimes idealistically originally) ended up just being small time capitalists. The conclusions I drew from their experimants was that a small group of people can't sucessfully isolate themselves from the mainstream society and hope to maintain a utopia. The bubble does get burst. But I do agree with your idea of idealistic people trying to accumulate capital to finance projects that could have an impact on how people function. In a way, that's what we're trying to do at MRR. The money we make doesn't really belong to any of us, and is put back into financing other new projects Tim

GROW ON

Dear MRR and All,

At first (about a year and a half ago) I was only into the punk scene for fashion reasons, and to be noticed by girls. But now I'm starting to find my real self, and I'm beginning to set my true goals that are coming straight from my heart and mind! But I read articles on the topic of "generic punk" and how the new punks are only into punk to get drunk, do drugs, get laid, and beat each other to hell. I'm just trying to point out that even though I don't know half the stuff you know about politics, world affairs, etc., doesn't mean I don't want to know!! I've learned so much lately (from pen pals and reading) and want to learn a great deal more.

So what I'm really saying is that if you have knowledge then you should share it with others, or else the scene will die...and some of us haven't really gotten to enjoy it yet. So please write me if you have any opinions because there is much I need to learn, and you're the ones that have to teach me.
Dan Breton/ 9 No. Park St/ Franklin MA 02038

MAIL CHAUVANIST

Dear MRR,

There are a few things I wanted to say about fanzines, specifically the buying and selling of them through the mail. First, I noticed that many zines ask for 15¢, 30¢, 50¢, etc. This is not really a good idea. Sending coins through the mail is frowned upon by the Postal Service, as letters weigh more and coins are easily noticed and stolen. When letters are returned because there's not enough postage, you are out 20¢.

The short run solution is to put cardboard on each side of the coins so it won't be outlined when crushed under a pile of other mail. The long term solution is to ask for stamps only. A dollar (for more than one zine maybe, or more than one issue of a particular zine, or even include some other cool stuff like flyers, stickers, etc), a SASE, or devise some other solution where coins won't have to be sent.

Fanzine writers/editors: when you send your zine somewhere, or sell/give your zine through other publications, make it clear what you want in trade. And when people send you their stuff, don't screw around and let the letters pile up and forget about people who are checking out their mail boxes every day waiting for you to fulfill your end. Nearly half of the zines me and my friends have sent for actually arrive!
Bill Martinsen/ 20810 Hwy 99 #27/ Lynnwood WA 98036

Dear MRR,

First off, I'd like to say On Broadway...R.I.P. A lot of people will miss you and the memories of many shows I've been to will live forever. Second of all, I'd like to comment on the mob mentality Tim referred to in MRR#15 concerning the dipshit mindless little baby's who threw shit at Dirk Dirksen. As Tim stated, most of the kids there weren't even 7 years old when Dirk put on his first punk show. You're still 7 years old! I've been going to Dirk's shows since '78 when he did shows at the Mab. He's put more into this scene than any of you if you live to be 100. Yet every time some fresh cut skinhead beat him up or fucked with him, he's brushed it off and kept putting on shows. But of course, being the little men you are you don't just restrict yourselves to older gentlemen, but beat up girls and other punks smaller than you.

You didn't miss much when your Fuhrer Wattie didn't play. He's a gutless loser who couldn't fight his way out of a paper bag without his barmy army of sheep to do his dirty work. As far as the EXPLOITED being a 'peace band' and being for the scene, that's bullshit. If they were concerned about the kids who threw their money away to see them, they would've played anyway, and argued about the money later. Unfortunately, nobody now wants to put on shows because they get shit on by 15 year old crybabies who want to have temper tantrums. Their idols care more for money than they do for their audience. Dirk did it for the kids, not the bucks. If it wasn't for old folks like Dirk and Tim (Geez, thanks Kenj--TY) who are dedicated to youth, our scene would be a lot less than it is now. Thank you Dirk for putting on shows for us. Not all of us are as inconsiderate as those babies at the EXPLOITED show.
Kenji Snow/ P.O. Box 215/ Crescent City CA 95531.

SCENE IT ALL

Dear MRR:

I just finished reading #13. WHEW!! Talk about a thought-provoking issue. Although many of the responses (essays?) were very offbase and sometimes depressing, the majority were great. Obviously, I'm not going to critisize the ones I agree with.

It seems to me that the reason the punk scene has become stagnant (if it really has), is because there's nothing left. Nothing left musically, nothing left lyrically and nothing left ideologically. We've become too jaded for our own good. We've seen it all and have heard it all. Musically we've got thrash, death, noise, industrial, skate punk, CW punk, HM punk, classical punk R&B punk, jazz punk, blues punk, etc. etc. Everyone reading this can name one band per label listed. Lyrically we've got everything from cliched joke lyrics to cliched political lyrics to cliched anti-political lyrics to cliched nihilism/suicide lyrics. Ideologically we've got everything, and I mean everything. Marxism, communism, anarchism, fascism, Nazism, christian, krishna and satanic. There just ain't nothing left. There isn't anything a band can do to "shock" people into taking notice. And I'm not just talking about punk either. I'm also talking about Heavy Metal and noo waave. We've heard all of that too. I wonder what the next Cyndi Lauper disc is going to sound like? Just like the last. Classical music will be around forever because it uses every fucking note and chord in the book, meaning many more combinations, but when you use three or four chords you can only rearrange them so much.

But there is one thing that sets us apart from the rest of the rest of the music world and it is our youthful enthusiasm. That's the one thing that can't be read out of any "Hardkore Handbook" or learned in any music conservatory. That's how I judge a good band from a bad one. You can tell the difference as well as I can--it just shows. Anyone can tell the difference between a band that's just going through the paces (ok, here's our HC song), and a band that believes in what they're doing. It's as clear as the difference betwen a 15-year-old skin and a 35-year- old PUC. It's as clear as the difference between theCIRCLE JERKSGolden Showers and C.F.A.'s debut.

In a couple of the responses the writer stated that many of the new bands coming out just aren't talented enough. TALENT??!!? Ha fucking ha! There is no talent in punk-- there never was and there never will be. But that's what's so fucking great about it. Ever since the start, punk offered disaffected youth the chance to just grab a guitar and scream about whatever pissed them off. Hey, if I want to hear masterbatory guitar solos I'll just break out my old Nugent albums, but until that time I'll just stick to JFA thank you very kindly.

Now let's talk about ideologies. No matter what you believe in, it's not going to please everyone. so WHAT? Nobody has to answer to anybody else for what they believe in. I don't care if a band is satanic and marxist; as long as they truly believe in what they are saying and aren't being dogmatic about their presentation. It's their fucking opinion and everyone is entitled to that right. I don't care if it's cliched or not. Hey, if there weren't those "cliched" political lyrics around 4 years ago I'd probably think what Reagan is doing is right and not question anything. Long live the cliched political lyric.

Many letters also stated that we need a new direction. To what? All any band can do is to juggle the labels around a little. Here's a new direction for ya: post-industrial-thrash-death-christian-straight edge-hardcore synth band. It's all meaningless labels anyway. A new direction? What is everyone going to go metal? Greeeaat, then we'll just have a bunch of generic HUSKER DU clones. Remember a couple of years back, the British decided that they needed a new direction? All they got were a bunch of second rate dance bands with tough sounding names. Remember BAD RELIGION for that matter? All I can say that if a band is comfortable playing whatever they're laying that's fine by me just as long as they aren't just doing it because it's this week's trend, whether it be thrash, oi, or whatever.

And how about this word being bounced around--"generic". What the fuck does that mean in this connotation? It sure got mangled in its short existence. "Generic" first came into existence, on a large scale, with the advent of generic food and products. These products gave the consumer the choice between commercial food with a high price tag because of the fancy packaging and lower priced foods with plain packaging but slightly lower quality. Sounds like punk to me, or rather, punk in general. What's punk anyway--just low quality heavy metal without the fancy packaging. All underground music is generic in that sense because it offers the consumer the choice between expensive pretentious HM and commercial pap or inexpensive underground stuff with the guts and balls to speak its mind.

Annuder ting dat, ya knowm really perturds me is alla dis anti-movementis goin round and specially permetates a ledder in yer zine. Ya know ug ug it really sorda pisses me off dat youse gots da audacity to get down on da bands dats puts out records n fanzines the like when youse do both (God I hate writing like that). I mean you're sitting there ragging on bands with stupid names putting out bad products when you're guilty of doing it too. Talk about fucking hypocritical. That SUBURBAN MUTILATION (talk about a stupid name) tape has the lowest quality I've heard since ROSEMARIES BABIES, and take my word for it--I did an "a la Wham-o" with it right out the window. Let me ask you something Rev. (since you are so almighty) how can a lowly peon like me be REALLY kool just like you? Let my hair grow out? It already is. Stop skating? Never started. Follow your ilk as if it were the gospel truth? No way Ray, 'cause I'm one who reads shit like yours and has the brains to say "whatta hunka shit". You also talk about people putting out 'zines--the only reason you got to where you're at today because you did the same thing--you put out a zine and started a band with a really stupid name. Let me tell you something...I was anti-war/anti-sexism LONG before I was ever into punk. I didn't get my "true ideals" from any record or fanzine, but rather I was only introduced to them and I studied long and hard on them. Let me ask you where you got your "true" anti-ideals? Right out of All The Shit You Can Eat, that's where. You took to the shit like a baby to tit without any questions. Like I said before...punk only presented these new

thoughts to me and then I went and read everything I could get my hands on from Kropotkin to Engels. Some I took to and some I didn't, like those of Marx and Engels. I read all sorts of religious shit from the Bhagavad Gita to the Mormon Bible to the Satanic Bible and the Necronomicon and took to none of it. How much have you read? Or is it just because Crawfish said you shouldn't like it you didn't? I'm deviating, but what I am saying is that the difference between you and me is that I don't take whatever gets snarled at me as the truth, but will consider it. And you on the other hand take everything that gets snarled at you as a lie and a pose no matter how much you want to agree with it and just because it's the trendy thing to do. So nyaaah yourself.

Just to close this letter, I want to say that if you think punk is boring it's no one's fault but your own because you are boring. If you don't like the direction THE MOVEMENT is taking, then grab yourself a geetar, practice until you are blue in the face and then show us the way it's "supposed" to be done. Until that time, just shut up and enjoy because there is always new and exciting things coming out, some of it good and some of it bad, but it's new and a definite alternative to Loverboy. They may be saying something that's already been said before, but at least they're not like those awful HM cover bands playing endless 'Freebirds'. They're playing their own original stuff and they should be at least given credit for that before being slagged off as "just another thrash band". As for me, I ain't gonna rag on any band that has at least bothered to learn the three chords I never bothered to learn. Nuff said.

Phil Phucked/On The Rag zine/ 3591 NW 78th Ln/ Coral Springs FL 33065.

SKIN DEEP

Hi there,

I'm a skinhead from Toronto and there are a few things I'd like to get off my chest. First of all, anyone who reads this and says "a skinhead must be a stupid cement head" and turns his/her attention to the next letter, is just part of the problem. Second, and I know you've all heard it before, we must respect each other's opinions, ideas, etc. It is impossible to fully stress how important this is! Third, to the short (5'2") person from L.A. with a lot to say (MRR #14, second D.P.S.? letter), I sent away for the Angry Young Proud Skinheads zine (not for the obvious reason, but cause I like to find out what others have to say). Anyway, what I found was a sheet of paper included with the zine that read:"To tell the truth, A.Y.P.S. is actually a joke zine aimed at making the N.Y. skins look foolish." And after reading the zine, I certainly found that to be true. Now I respect the fact that the N.Y. scene is having trouble with some fucked- up junior Adolfs , but still all I gotta say to A.Y.P.S. is "get your fucking cock out of my ass!" Positive scene-supporting skins don't need this type of bullshit! The whole international punk scene doesn't need your negative fucking bullshit! Why don't you do something positive instead of something that will just help procure the end of punk."

Yeah, I'm a skin and I wear a Canadian flag. But if you noticed, a Canadian flag doesn't look anything like a swastika!! I wear it cause I'm canadian and I'm sick of punks and skins with British flags (unless of course they're from Britain). My band, TERMINAL RAGE, has 2 long hairs (as they are affectionately known) and a guy who's a semi-skin/hardcore punk something-or-other (wecall him Ted), so you can see there is no 'skins rule' attitude here. To end this letter, I'd like to invite anyone to write to me for whatever reason. Daniel Hanna/ 14 Paperbirch Dr/ Don Mills, Ont/ Canada M3C 2E7.

P.S. Remember, we're all in this together, so we're gonna have to respect each other!!

P.P.S. To all bands, please come to Canada! If you want to come to Toronto, contact Jill Heath (416)844-6597.

Dear Daniel,

What percentage, do you think, of skinheads hold the same seemingly open-minded perspective that you do? I'd venture to say not too many, unfortunately. You're right, we are all in this together, and quite a bit of leeway and understanding is going to be called for, a level of sensitivity I haven't seen displayed by too many 'skinheads'. Most seem to be more intolerant than your average punk, prone to nationalism, homophobia, or machoism, and apparently function under the old 'shoot first and ask questions later' axiom. I think it would be more appropriate for you to be directing your criticisms towards the sources of violence and fear within the 'skinhead' contingents in the scene. I wish you luck.

Tim

LIVIN' IN THE EIGHTIES

Dear MRR,

I am a 16 year old living in a small, bible thumping, predominantly redneck town in North Carolina. Every once in awhile I read somewhere how much "progress" the South is making, how there are almost no problems with bigotry anymore. Well I have news for the world,IT'S ALL BULLSHIT. The klan is alive and well and living in my fucking backyard. The closest thing to "progress" I've seen is a white boy saying: "Yeh, I'd fuck a nigger-girl, it's all pink on the inside!" This is progress?!? Blacks and whites can't date around here without the ku klux klan burning crosses and openly threatening them both. Everyone hates everyone down here, we're all crackers, niggers, hicks, foreigners, yankees, etc. to somebody or another. The primary objective for most people here is to get a quick fuck and a six-pack. If you don't fit in almost perfectly, you're ostracized by everyone, you end up with few friends, almost no chance for a real relationship of any emotional content, and a reputation for being "uncool" that makes everyone hate you before you even meet them. Almost no one cares about getting any sort of intellectual or emotional satisfaction when dating. People date for quick sex, status, because the other person has a car or is a cheerleader or a football player, etc. But almost never because they like the other person's personality (does it even exist anymore?). The process of making friends and meeting people is also set up this way. It's probably the same everywhere, but after travelling a little, I can't help but think that it's worse here.

It's extremely sad to know that to get all the things that as a human being I deserve (friends, social interaction, respect), I have to: put on an IZOD and a pair of Nikes, get a quiet haircut, listen to top 40 music, read nothing that's not out in paperback, drink excessive amounts of beer, fight, screw around, hate everyone who's not a WASP, hide my opinions, etc. There's a lot of temptation for me to just calm down and take advantage of the slot society has waiting for me, and it's hard not to. I would really enjoy going out with people, and to have more than a handful of friends, but FUCK IT! My self respect is worth a hell of a lot more than that. If I conform to get "friends" then are they my friends? Or are they my plastic image's friends?

A couple more things-- if there's anyone out there who likes to write to people (you could write to me!) but, like me, has absolutely no money, here's a simple solution to the postal service screw: coat your stamps with a thin layer of white glue. The canceling ink washes off with a wet sponge, so you just soak it off, re-coat and use it again and again.

Anyone who might want to send me info on anything (personal philosophy, records, zines, scenes, etc.) I'm begging you, PLEASE DO! Help me, I'm marooned out here.(Is there a scene even NEAR Morgantown? If any NC people know of one TELL ME!)

Marshall Bachelder 306 W. Union, Morgantown, NC 28655

PS. I'm trying to start a small zine of my own to wake this town up. I'd appreciate anything to print (cartoons, essays, letters, drawings, advertisements, I'll print all for free!)

NO BAD COMPANY

Dear MRR,

This is in response to the letter from V. Verdi in MRR #14. In his letter, he refers to garage bands and independent record "companies" as part of the system, "just a cog". Not only was his letter a blatant show of his American consumer values, but also a condemnation of people he does not know of or try to understand. Sure, people hope to sell enough records or zines to break even, but how many come even close? Even if people do break even or make a profit, it is not as if they are operating from the same principles as mega-corporations like CBS. Being "independent" means having to accept many losses and having to put your profits (if any) right back into your projects, and enlarging and expanding your communications with others. At Diversified Records (my project), our underlying principle is to communicate with other people. If one person hears a band or song on our label or any other indie, and is challenged or opened up, then it is all worth it.

So V. Verdi, go buy your records like a good consumer. We aren't selling the vinyl or sleeve for you to possess, trade, or collect...we are making sounds and ideas available to those who are interested (for a small donation to our furthered communicatios with other people and bands) in an alternative to the system.

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John Coats/ Diversified Records/ 481 Quaker Rd/ Chappaqua NY 10514.

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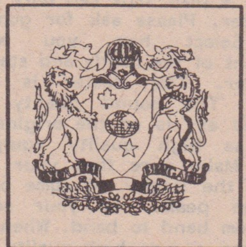

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WHILE THEY LAST!

COLUMNS

opinions expressed are those of the columnists

Reels of interest spin towards what the major manufacturers claim is destroying their industry, or is it their profit? Home taping releases independent music to a high caliber of open ears waiting for the experience, the sounds, and the excitement. And the current crop of cassettes storming the decks are compilation tapes which feature a variety of bands and sounds. While sometimes the quality can lack or could be superior, the effort is there as well as the exposure. So, you want to make a sampler? What should you do and how do people know it exists?

A-Collecting of the bands and music. Big name bands will sell the cassette, but are harder to come by since they commit their sound to vinyl. Some will help you out though. Who do you choose? That depends on your judgement and musical preferances naturally. But you don't want to choose the exact bands that are on another comp cassette or LP. Especially, you don't want the same songs. A band will send out a demo to quite a few different individuals, and if 3 of them were making tapes and they all used the same songs, it would make the buyer hesitant in getting the tape. So, it's up to the person who is making the cassette to be specific in what they are after, and for the bands to say which songs are committed. Also, when you make your choices, let the bands know. But a band who needs exposure could continue to give the songs out. Do not wait for bands to contact you to be on your cassette. Contact them with a SASE. Make no promises to who is on the cassette until you have the tapes in your possession. When choosing your selection, remember, more songs by one band give a listener more chance to hear a band's sound. Single selections can blend together. And when you have a title for your cassette, make a flyer that promotes your cassette to the bands that you are soliciting. Send that and your personal letter to the bands so that they can see your responsibility and sincerity. A short letter stating you're making a cassette, "send tapes", etc., doesn't do much, and a band might not see your true efforts.

B-Production. The demo tapes you receive from the bands should be in good-to-excellent sound recording condition. A poor tape can only reproduce even poorer. Please ask for good quality demos. Select how you wish the arrangement of the bands and start making the master. The master is extremely important! The sound quality must be transferred as- is on the original, so try to use as high quality equipment as possible. Make sure that your recording levels on the master all come out at the same even peaks, or your sound will bounce from band to band. When making a master, use a new high-quality cassette, fast forward both sides (before you record) to stretch the tape so it doesn't stretch with music on it. Plan adequate amounts of space between each song so your tape flows, not long dead-space or jumps from one to another. Decide how many tapes you plan to make. This is important for you if you choose to make a lot. You should make a 'father' master, and then a couple of 'mother' masters from the father. Record your music product off the mothers. Only use the father to make more mothers. If you plan to make a low number, make two or 3 masters (just so nothing happens if you only have a single master). When recording, dubbing decks work best, or the 'ghetto blaster' type dubbing decks. You can use a deck-to-deck format, but always remember the sound quality can differ in both decks. High speed dubbing decks are fast and effecient. Watch for higher speed sounds due to the quickness. Sometimes sound quality can be lost through the high speed process. Remember, cassette lengths (even if the time is supposedly the same) can vary, and if you cut it too close, you might lose part of a song. When you have the master completed, play it back to hear if sound quality is what you wish. Then make your first copy, and play that back to hear if you lost any sound quality or critical flaws. Start making the cassettes, play back an occassional one to make sure there are no flaws.

C-Cassettes. Look around for cassette prices to make sure you are getting the best deal. Wholesale prices help even more, especially since you will be buying a large quantity. Call around. Don't purchase the cheapest no-name quality cassette you can find. Those tapes tend to break, lose sounds, and have other worthless qualities. The lower tapes of Maxell, T.D.K, Fuji, Scotch, Sony, etc., are good, so check on them. The higher quality ones work far more superior all around, especially for master tapes.

D-Packaging. Form a good cover with a good, readable listing of bands and titles. Have the information needed on the bands either as part of the cover or as a seperate book/leaflet. The problem with books/leaflets is they can be lost or left behind. Remember, if you plan to sell this through a distributor or in a store, your packaging is essential for good interest and sales.

E-Sales. Distributors will take your cassette, especially if you make large quantities. They will purchase it at a wholesale price, so make sure you determine a wholesale price which takes care of your costs. Rough Trade is a good distributor for cassettes. Most distributors use a 30 day consignment payment plan. Don't use them if they do something longer or other fishy maneuvers. Stores are essential for good exposure and sales, so set a price for which they can purchase it directly from you. Then set your established price for which it should be sold retail. Extra promo helps the distributor and shops sell your product. Ads are essential, especially for mail order. A lot of tapes are sold mail order. A big problem with that though is the plastic case is often damaged. And, that case will cost you lots of extra money when doing an international order, and what's it worth when smashed anyway? Make an adequate size packaging to send the cassette. Paper envelopes are the worst, as they rip and arrive without the cassette. Also, the post office will try to shove them through the postmark machine, which will smash the cassette. On international orders, specify "Do Not X-Ray" on the outside of the package, for the X- Ray machine at Customs will wipe out your sound quality. Wrapping in foil protects against this. Remember, use caution when sending the cassette.

The purpose of the compilation is to enjoy the music and give a band exposure. Using bands from across the world gives ample variety. Take your time and enjoy the process. Here's some people currently making such compilations.

Shesk/ X-Centric Noise Tapes/ 17 West End Rd/ Cottingham/ N Humberside/ England HU 16 5PL.....Patrick Jonsson/ Really Fast Records/ Hogliden 9E/ 59500 Mjobly/ Sweden.....Bad Compilation Tapes/ P.O. Box 16205/ San Diego CA 92116/ U.S.A....Paul Spence/ 15 Victoria Embankment/ Nottingham NG2 2JH/ England.

And for you compilation record fanatics, I am currently working on an international LP with lots of music for the ears to open for. It'll be out by the end of the year. For more info write Pushead/ 2713 Kerr/ Boise ID 83705/ USA.

PLANNING TO VOTE ?

Debbie Dub is a new columnist to MRR. She published one of the first 'zines in the S.F. scene, Starting Fires, was responsible for the NEGATIVE TREND EP being originally released, and then spent some time managing FLIPPER (poor kid).

With the Democratic and Republican conventions coming up, the farce known as electoral politics swings into full frenzy. What a spectacle! Who will it be? Which one will we choose? Oh, let's vote for Jesse Jackson, he's a real liberal...or maybe Hart is better, don't know much about him but at least it's a new face, a fresh image. But, of course, if they pick Mondale then we'll vote for Mondale cause ANYONE'S better than Reagan. Close the curtains, pull the levers, and in the privacy of your own voting booth genuflect before the sacred altar of democracy. It's the people's choice/the people's voice/baa baa baa said the lamb to the slaughterhouse. Pick a leader, any leader, just as long as there's SOMEONE to follow.

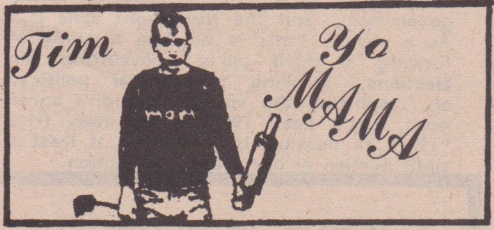
And I still can't believe the number of people that fall for it. People who I used to think had a grasp on how the system works are suddenly running around like Chicken Little screaming "Get Ronnie! get Ronnie!" Man, it didn't start and it won't end with Ronnie. The notion that changing the figurehead on the top of the totem pole is going to make any difference is naive to the extreme. It's like pasting a picture of the Buddah over the face of Christ and saying it's not religion. By participating in the system you're only perpetuating the system. Any real change has to come from outside.

But since this is an aware, radical type mag, I'm going to assume that you're all hip to the pointlessness of the presidential lotto and move on to something serious. Like punk rock. Yeah, it's the

real thing. I mean, this is OUR music and OUR scene and OUR lives. And we're living them the way we want. We're free and rebelious and we don't fall for any of the crap the system tries to cram down our throats. Right? Damn straight! And M.D.C. rules! Or is it the DKS? No, they broke up...maybe the CIRCLE JERKS? No, that was last year. MINOR THREAT? Yeah, that's it. MINOR THREAT rules...well, SOMEBODY RULES.

The point of all this is that on a certain level there is absolutely NO difference between politics and rock and roll. They're both popularity contests (if you don't believe me, then why does this mag print 'Top 10' lists?), and more importantly, they're both spectacles. It's the Ringling Bros. big top extravaganza, set up to thrill, chill, and entertain you. And most of all, to keep you occupied, to make you feel like you're doing something meaningful with your life so you won't be aware of the emptiness inside you...so you won't feel the total alienation that is modern day existence. IT'S TO KEEP YOU FROM SCREAMING.

And scream you must. the world is no longer divided between "them" and "us". Each person in this well-oiled machine is his/her own oppressor. Therefore, each person holds the key to freedom in their hands. USE IT! Don't look to Walter Mondale or Jello Biafra or Debbie Dub to lead you to salvation--you don't need anyone to lead or free you. You can do it your fucking self! At the core of every person is a passionate, alive human being screaming to get out. Look into your own heart and free the potential you've held bottled up inside for so long. The change won't happen overnight, the setbacks will be numerous, and the fight will not be fair. But by continually striving to stay clear by refusing to be conned into complacency and cheap imitations of life, by following your dreams and your passion, I believe that freedom can be achieved---and it can be achieved by everyone. It won't be an easy struggle, but it's the only chance we've got. And in the end it will be worth it. We CAN win.



THE FEAR OF FRYING, OR HOW I LEARNED TO LOVE THE VOTE.

"If elections could really change the system, they would be illegal" goes the old expression. And today, a huge section of the electorate must realize this fact, because they don't cast their votes, realizing there is little difference between the two major parties. From my perspective, the Republicans and Democrats are both under the control of various sectors of the corporate world, one a little more liberal than the other, with both engaged in a charade to make the population feel they have a 'democratic' say in what happens.

Since World War II, the Republicans, and a large section of the Democtats, have been committed to a 'Cold War' foreign policy-- based on prosperity at home and dependent on multi-national exploitation abroad...all in the name of "fighting communism". But there is a wing of the Democratic party, the "progressives", who do reject that approach of fear-mongering, but they have not been able to muster the money, media attention, and subsequent popular support to be a major factor (any candidate who makes it as far as being a major party nominee must be a multi-millionaire or have corporate backing to afford a campaign). This year though, by way of Jesse Jackson's campaign, progressives did manage to get some of their perspectives heard by some of the population. Although Jackson has his problems, it is interesting to note that in the long run, he (and his coalition) represents the greatest threat to the status quo in the last 30 years. This is not because of any electoral gains he's made so far, but because of his ability to get blacks in the South to register to vote. The threat is this: ever since WWII, Southern Democrats (aka Dixiecrats or Boll Weevils) have always sided with conservative Republicans on foreign policy matters, keeping the Cold War and military-industrial mentality alive. Now, for the first time since the Civil War, progressive candidates in the South have the potential for unseating those reactionaries. That could radically effect the conservative direction of U.S. policy. In this respect, it is amazing that Jackson hasn't already been assassinated, because that Southern stronghold of fanatical anti-communism (anybody to the left of Reagan) has been the center for most of the political assassinations in U.S. recent history. If the Moral Majority/Cuban exile/ Texas oil billionaires/ KKK types can be beaten on their home turf, it would reshape American history. If....

But that's just an aside, an interesting facet of this recent campaign. My real point about voting is this: just because one votes doesn't mean one believes in the system or that the system can be significantly altered that way. I believe that progressive-minded people should use all the tools available to them. It is not contradictory to demonstrate in the streets, participate in direct actions, form collectives, organize at the grassroots level, sing about the horrors of the world...and to vote for the lesser of two evils (as long as one realizes that's all they are doing). And that brings us to Reagan and Mondale.

Reagan scares me. I have woken up in the middle of the night, when my normal hardened defenses to this world are lowered, and been scared shitless. "Fuck....there's a madman running this country and he's going to get us all killed". This joker is a religious fanatic (he believes in the biblical prophecy of Armaggedon) and an ideological reactionary throwback who actually believes all his own rhetoric. His "Evil Empire" view of the Russians has brought us closer to the brink of thermo- nuclear war than we've been in our lifetime. If he makes me paranoid in the middle of the night, imagine what the Russian leadership (already paranoid) must think in the middle of the night. Will they be tempted to push the button first?

This is one reason why I will vote against Reagan. It's not because I have any faith in a political hack like Mondale or the Democratic party as it is now. It is not because of the potential threat Jackson's forces have to the New and Old Right. But it is because of self-preservation. I will vote for Mondale because Reagan and the New Right may end my life. I will vote for Mondale because, if re-elected, Reagan will murder (in my name) thousands of Latin American peasants and freedom fighters. I will vote for Mondale to prevent Reagan from naming possibly 5 Supreme Court appointments in the next 4 years, which will affect a whole generation. I will take the unpopular position (at least with the readers of this mag) of voting, because the New Right represents 'democratic fascism' to me, and they must be stopped. If voting helps save thousands of lives, if it gives Nicaragua a better chance to develop its revolution, and if keeps me from frying, I've got no problem punching those holes. Then I will go right on agitating against the capitalist system, and will continue to urge and support radical thought and action.

I urge you to at least register to vote now. Then you'll have a few months to think about it all, and if you do decide to vote, you'll be able to. Hopefully, you'll vote as if your life depends on it.

Timmy Y asked me to say something about voting in this column. So, before I start with the meat, here's the (voting) potatoes. I was in England during an election. I met a lady working on an anarchist newspaper. She told me she was going to vote. "How could you vote?" I asked. "You're an anarchist. That means you think it's all the same no matter who gets in. Didn't I see you walking around with a NO MATTER WHO YOU VOTE FOR, THE GOVERNMENT WINS button?"

"Look", says the lady. "There's an inch of difference between the Tories and Labor. But it's that inch we live in."

I guess she's right. This election is not John Glenn against Gerald Ford. (If that were the case, even my mother wouldn't vote!) This is an election for a president who'll appoint some guys to the Supreme Court to decide if you can call yourself an anarchist without being slammed in the thrower! This is the set up for the next 20 or so years and I don't want to have to teach kids that humanity sprang from God's tit on the sixth day of creation and Eve blew paradise by blowing Adam.

Yep, that means I'll be pulling the lever for Wally Mondale and Ms. Gerry, knowing full well that some feminist maniac already has Mr. M lined up in the crosshairs of her M16. Well, at least President Ferraro will make things interesting. That being out of the way, I want to get to the meat of this column. The title of which is:

DON'T WORRY ABOUT 1984, BECAUSE IT'LL NEVER STOP BEING 1968

The scene is Chicago 1968. Lincoln Park is filled with young people with all kinds of colored hair and painted faces. The Yippies have a huge black flag with a red star on it. Over the red star is a marijuana leaf. They circulate a petition to legalize weed. Occassionally a convention delegate wandered into the park, but mostly it was filled with young people who want to get stoned and make a revolution.

In the middle of the park someone parked a flatbed truck. The revolutionary bands: the FUGS and the MC5 (the latter being the house band of the White Panthers) were to play. In the meantime, people gave speeches about the big march to the convention center and OFF THE PIG and free marijuana. The smell of pot hung over the park. Occassionally one would be handed a leaflet for this splinter group or that. Behind the trees you could see the blue uniforms and helmets of the Chicago police. Earlier a lot of people were arrested. The press was there. Lots of heads were broken and most of the press was on the side of the demonstrators. They had been beaten and arrested too.

At times, in the park, there were a few fights: Stalinists vs. Trotskyists, Yippies vs. McCarthyites (Eugene, not Joseph). The undercover cops were

obvious, they were the only ones who were fat and clean-shaven. MC5 played and told people about the "American Ruse" and how they could "Kick Out The Jams". They also talked a lot about how you had to become political and become INVOLVED. Becoming INVOLVED they said, would really change things. Everyone raised their clenched fists and shouted, "Right on!" Later there were more arrests and heads were broken by the cops. Walter Cronkite called the city a "police state". In November, Richard Nixon was elected president.

The scene was San Francisco 1984. The parking lot across from Moscone Center is filled with young people with all kinds of colored hair and painted faces. The Yippies have a huge wooden cut-out of a marijuana leaf. They are circulating a petition to legalize the weed. Occassionally a convention delegate comes into the lot, but mostly it is filled with young people who want to get stoned and make the revolution.

In back of the lot a stage is set up. The revolutionary bands: M.D.C., DICKS, and the DEAD KENNEDYS were to play. In the meantime, people give speeches about the big march to the courthouse and how pacifism doesn't work and free marijuana. The smell of pot hangs over the lot. Occassionally someone hands you a leaflet for this splinter group or that. On the rooftops of the surrounding buildings you can see the blue uniforms and helmets of the SF police. Very few come near the demonstration. Earlier a lot of people were arrested. No one was seriously hurt. The press barely took notice.

In the parking lot there is an occassional fight: usually, Skinheads vs. Punks. The few undercover cops are thin and have little mustaches. The DICKS play and tell people how if they don't become INVOLVED they should be drafted. The only way to change things, they say, is to be political. Everyone raises their clenched fists and starts slamming. Later there were more arrests. No one is seriously hurt. Dan Rather says the whole thing seems like people who were too young to experience the '60's trying to relive it without the motives of the originals.

Punk Rock began as a reaction to hippies and an era that had seen its time and deserved to die. It made a move to break the old fossile, to make something new. Now, it's back to the tarpits.

I have often accused Nazi-haters of becoming what they hate. It seems that this fate was not to be spared the hippie-haters. Yes, I'm a bit saddened and discouraged, but I'm still confident that beneath this rubble of return- to-the-old stirs THE NEXT BIG THING. Somewhere somebody is not going back, but going forward. When I find them, I'll let you know.

JEFF BALE

To vote or not to vote--that is the question as we rapidly approach the 1984 presidential election. The answer most often depends upon whether or not a person believes that our system allows for significant internal reform in a genuinely democratic direction. Those who do consider active participation in electoral politics to be crucially important, whereas those who don't typically view voting as an empty ritual that can at most result in cosmetic changes which have no real impact on the blatantly unequal distribution of power in our "free" society.

I subscribe to the latter view inasmuch as I do not believe that quadrennial voting can lead to any fundamental restructuring of our ostensibly democratic system. No matter who wins this election, we are going to be left with a bloated, unresponsive governmental bureaucracy serving the political interests of large corporate networks at our expense. The Democrats are no more likely than Reagan to tamper with the edifice that preserves elite privileges.

But there is more to it than that. We have to make use of every means of influencing and pressuring the power elite(s) at our disposal, even those with limited potentialities. Since we do not yet have the wherewithal to awaken the brainwashed, apathetic denizens of "Middle America" and recapture a measure of popular control over our lives and futures, we must at least try to limit the degree of control exercised over us by the most regressive, authoritarian, and anti-democratic elements in American society.

And make no mistake about it--these are the very elements which Ronald Reagan and his administration represent. Not all candidates and political groups are equally bad, and the ruling class in this country is not monolithic. There are serious and potentially irreconcilable divisions within the contemporary American political and economic "establishment", the most important of which is the split between the "liberal", internationalist old-money elite concentrated in the banking and industrial centers of the Northeast (which Carl Oglesby dubbed the "Yankees") and the reactionary, ultra-nationalistic new money elite that has arisen since World War II in the South and West as a result of profits derived from oil exploration, resource extraction, and military spending (the so-called "Cowboys"). Reagan is a quintessential "Cowboy", and his administration has been waging an open war against all of the political, social, and economic gains made by the American public over the course of the last century.

Anyone who doubts this or would like to learn more about the thoroughly repressive and inegalitarian New Right policies lurking behind Reagan's genial public image should consult some of the works listed in the following bibliography before casting--or not casting-- a ballot in November:

1) Paul Blumberg, Inequality in an Age of Decline (Oxford: O.U.P., 1980)

2) Ronald Brownstein & Nina Easton, Reagan's Ruling Class: Portraits of the President's Top One Hundred Officials (NY: Pantheon, 1982)

3) Joan Claybrook & the Staff of Public Citizen, Retreat from Safety: Reagan's Attack on America's Health (NY: Pantheon, 1984)

4) Flo Conway & Jim Siegelman, Holy Terror: The Fundamentalist War on America's Freedoms in Religion, Politics, and Our Private Lives (NY: Delta, 1984)

5) Robert Dallek, Ronald Reagan: The Politics of Symbolism (Cambridge: Harvard U.P., 1984)

6) Lloyd de Mause, Reagan's America (NY: Creative Roots, 1984)

7) G. William Domhoff, Who Rules America Now?: A View for the '80s (Englewood Cliffs: Prentice Hall, 1983)

8) Ronnie Dugger, On Reagan: The Man and His Presidency (NY: McGraw-Hill, 1983)

9) Thomas Byrne Edsall, The New Politics of Inequality (NY: Norton, 1984)

10) Alan Gartner et al, What Reagan is Doing to Us (NY: Harper, 1982)

11) Mark Green & Gail MacCoil, There He Goes Again: Ronald Reagan's Reign of Error (NY: Pantheon, 1983)

12) Philip Green, The Pursuit of Inequality (NY: Pantheon, 1981)

13) William Greider, The Education of David Stockman and Other Americans (NY: Dutton, 1982)

14) Jonathan Lash et al, A Season of Spoils: The Story of the Reagan Administration's Attack on the Environment (NY: Pantheon, 1984)

15) Robert Lekachman, Greed is Not Enough: Reaganomics (NY: Pantheon, 1982)

16) Thomas J. McIntyre, The Fear Brokers: Peddling the Hate Politics of the New Right (Boston: Beacon, 1979)

17) James Nathan Miller, "Ronald Reagan and the Techniques of Deception," Atlantic (Feb. 1984), pp. 62-8.

18) Norman Dorsen (ACLU), Our Endangered Rights (NY: Pantheon, 1984)

19) Francis Fox Piven & Richard Cloward, The New Class War: Reagan's Attack on the Welfare State and its Consequences (NY: Pantheon, 1982)

20) Jonathan Rowe & Paul Glastris, "The Official 1984 Reagan Scorecard," Washington Monthly (July-Aug. 1984), pp. 30-46.

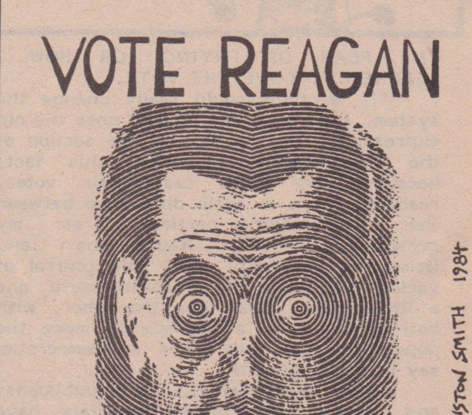
21) John S. Saloma III, Ominous Politics: The New Conservative Labyrinth (NY: Hill & Wang, 1984)

22) Robert Scheer, With Enough Shovels: Reagan, Bush, and Nuclear War (NY: Vintage, 1983)

23) Strobe Talbot, The Russians and Reagan (NY: Vintage, 1984)

After examining the facts, the importance of ousting Reagan and his wealthy cronies this year should be fully apparent. Mondale and the Democrats, despite all of their shortcomings, are clearly the lesser evil.

Therefore, I urge everyone to vote against Reagan when election time rolls around. As Dierdre English argued in the April 1984 issue of Mother Jones, "High voter turnout is the key not just to defeating Reagan, but to rousing democracy itself from a coma. In the last presidential election, the New Right taught the country a massive, elementary civics lesson: if you don't participate in the decision-making process, the decisions that affect your life will be made by the people who do. We weren't paying attention to the government, and the New Right stole it." As a result, "this is no time to think of forming a third party, boycotting the elections, ignoring presidential politics, or....splitting the vote." I couldn't agree more. Let's keep 1984 as far away from "1984" as possible by regaining at least a small portion of our freedom of action.



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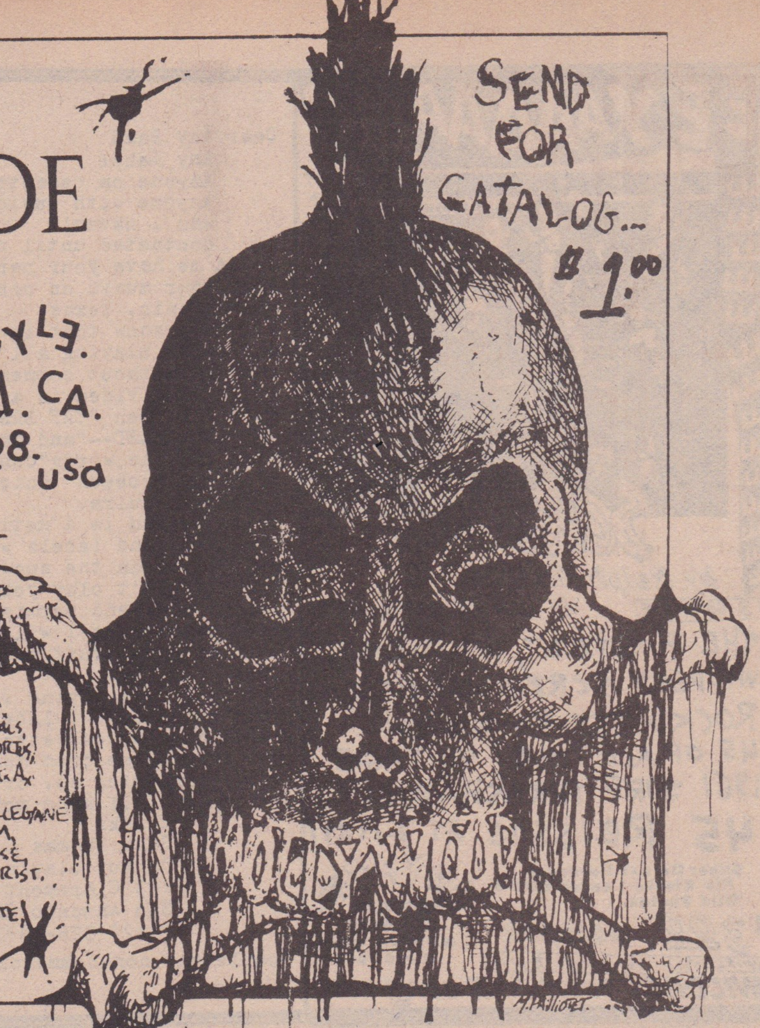

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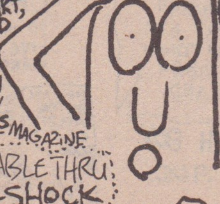

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SAN FRANCISCO-So you thought you'd seen it all---well, today there was a punks vs. skins tackle football game. Not too many punks showed up (no dummies they)...Other less important cultural events lately include the Democratic Convention and surrounding demonstrations and R.A.R. gig (see seperate section further on in this issue). As to gigs, the changing hands of the On Broadway hasn't had that much impact on the quantity of gigs. There have been about 2-3 a week at the Mab (415)956- 3315, sporadic shows at Ruthies Inn (415)849- 3258, and outdoor shows in parks (many put on by D.M.R. Productions. Also, the Booker T. Washington Community Center in S.F. was discovered by CRUCIFIX, who put on a hall show there. This was followed up by a Goldenvoice show organized there by Dave M.D.C. There will soon be some occassional punk shows at the Market Street Cinema, a large place with too many seats. Booking that is Steve Ward (415)391-6323. Gerry and Olga, who used to promote shows years ago at the Savoy Tivoli, pioneered shows at the On Broadway, and were the initial heart and soul of CD Records, may get an option to do live shows again at the O.B. If so, it'll be great to get back up there. And, oh yeah, by the time most of you read this, this year's Eastern Front will be history.

Band news: CRUCIFIX, following the hall show they organized, threw in the towel. They're still all friends, and say the break- up has more to do with disenchantment with the punk scene in general...Also calling it quits is D.R.I., who may reform with a new drummer, and possibly a new singer...The DICKS seem to have a new guitarist...And M.D.C. may finally have a new drummer. Speaking of them, Ron and Tammy have taken over Fogtown, a skateboard shop...New bands playing around are the EMETICS (with a female screamer), and ANTI-MOMB...

Not as many bands seem to be on the road this summer as last, though it appeared that half of NY was here at once recently: CAUSE FOR ALARM, REAGAN YOUTH, and Mykel Board's ad hoc ARTLESS WEST (with Kenji's brother, Junior, on guitar...he's the 'artist' who penned the famous anti-MISFITS cartoon in MRR #1) played together at a B.G.K.-headlined show at the Mab. Mykel was treated to 6 pies in the face while singing, executed by the MRR staff and Dave M.D.C. (justice can be 'sweet'), which he took in great, but surprised, humor. ADRENALIN O.D. was in attendance at that show too, and their singer, Paul, was introduced to California-style justice by being arrested in front of the club. Joanna (of the B.G.K. entourage) says that California is more of a police state than places she's been in Eastern Europe. So much for the "land of the free". Other foreign visitors have included Winni of Germany's <u>Nasty Facts</u> zine (we put him to work at MRR, he he), and Kevin, ex-member of Denmark's ELECTRIC DEADS (who said he had never seen as much poverty as he had in "rich America". Later....Tim.

photos by Murray Bowles

CRUCIFIX-history

MYKEL BOARD-creamed

photo by Winni

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SAN JOSE-From here we have mostly new bands, such as the WARLOCKS and the EMBALMED. Not so new are the STIFFS, who will soon have an album out. RIBZY recently replaced Derrick with 2 lead singing brothers, Donovan and Jason. Biff has been replaced by the original drummer, Kat (what energy she has!). Their LP should be out soon too.

From Campbell comes the DRAB, with a few thousand stickers. In Sunnyvale, there's the REFORMED (who used to be called SPINAL TAP), who just finished a demo. GRIM REALITY called it quits. In Hayward, SOCIAL UNREST is playing out again with Jason (ex-GRIM REALITY) on vocals. From Santa Clara there's EXECUTIONER (new version), and from Cupertino there's MINORITY, the NINTH, SUBURBAN LEMMINGS, BOY WONDER, and a mystery band called MALISCIOUS VASECTOMY. recent shows have been at the Works or Scott's house. What a great guy! Also, shows are being put on by Club X (408)749-8286.

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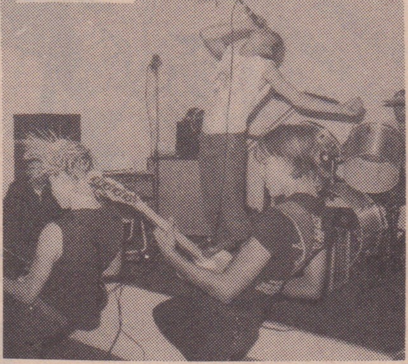
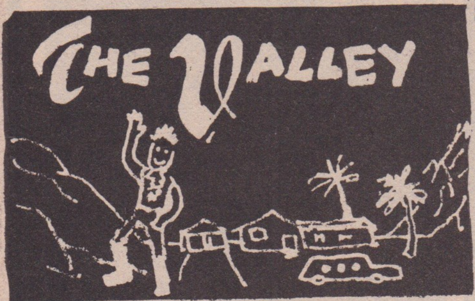
EMBALMED



REFORMED

WARLOCKS



SACRAMENTO-Our city's only reliable venue, Club Minimal, shut its doors. Stu Katz, the person who ran the shows, said the cause was lack of attendance coupled with hassles from the city government and police force. Meanwhile, Sacto's other club, the Vortograph, has not been doing consistent HC shows. Runner of the club, Bart Cavanaugh, is still trying to recoup his massive losses from the battle to open the place. He does so by renting the place to new wave promoters and frat parties. Fortunately, the red ink is clearing up, and punk shows might happen there soon. Bart's # is (916)442-0592. Stu is still doing hall shows, and his # is (916)453-8503.

Radio in Sacramento is limited to the harcore hour on KDVS 90.3FM, Weds 10-12PM. the DJs are Mark and Dave with guests and sometimes live bands. A big step took place when Mark was recently named Program Director. Also, with the establishment of a community radio station in Sacto, there could be another HC show.

Bands in the area include: TALES OF TERROR, whose delayed LP finally came out on CD Records. They also left on a U.S./Canadian tour, only to have their singer, Rat's Ass, arrested and jailed in Seattle for public drunkedness. But the tour will resume, and if they come to your town, check them out as they are an excellent live band. DEAD PLEDGE, from the foothills in Auburn, are the Sacto area's oldest known band. They have a cassette demo called Don't Sign Up and have a sound similar to VOID. HOT SPIT DANCERS, an excellent band from Stockton, includes former members of FALL OF CHRISTIANITY and AUTHORITIES. Their Lack Of Image demo tape is out. Excellent band live and on tape! FORCED TRADITION: take an outcast from any walk of life and you get the members of F.T. Their sound is a cross between FLIPPER and METALLICA. Skow! Skow demo is out. SACRALIGE is the second Sacto band to have this name. Non-serious lyrics put to a biting edge. GROOVIE GHOULIES are a horror-rock ala '77 thrash style band. They include members of the LAMOS. SKATE NIX are a skate band from Placerville. Amateurish but fun. DANNY POO & THE ROTO- DOGGIES are new and have yet to play out. Their style is sorta like the MEATMEN meet FANG at a CRASS gig. Political lyrics to boot. Current members of FORCED TRADITION.

photo by Murray Bowles

SATYAGRAHA are Sacto's subversive underground noise band, and are currently in a stalemate situation. DR. STRANGE LUV are our most political band. A very negative outlook on life in general, combined with some humorous songs like "I Killed Kevin Collins". Ex-members of LAMOS, SOCIAL REVENGE, and FORCED TRADITION.

Zine-wise, Sacto is doing great. Three zines and a couple more to come. Spamm is Sacto's oldest, going on a year. It's always filled with reviews, reviews, etc., concentrating on the more musical aspects of the underground. It's 50¢ & 2 stamps to: 3148 Montclaire/ Sacto CA 95821. Slam Show! is going on its second issue. It's a more politically concerned zine written mainly by a 14 year old vegetarian. Good stuff. 25¢ ¢ 1 stamp to: 11142 Utopia River/ Rancho Corbova CA 95670. Underground Skate News is just what it says. Sacto's only skate/HC zine w/interviews, skate photos. Great first issue! 50¢ & 1 stamp to: 5618 B Hillside Blvd/ Sacto CA 95842. Later, Sumpy/Spamm.

CENTRAL COAST-Gigs have been more frequent this year. Ron & Janie of GROUP SEX have put on shows at the San Luis Vets Hall. CAPITOL PUNISHMENT from Fresno played there twice, along with mant out-of-town bands. ILL REPUTE and STALAG 13, along with ICONOCLAST, ARMISTICE, ASSAULT, MERE MORTALS, and P.Y.A. were billed at the anti-Diablo Canyon Nuclear Plant punk gig at the Morro Bay Vets Hall. ILL REPUTE didn't get to play, as the M.B.P.D. shut down the gig. The excuse was alcohol being consumed inside, but there was no vandalism, as the local rag (Telegram-Tribune) would have everyone believe.

New bands coming all the time. SOWVIXER from S.L.O., VAGRANT DOGS and STRYCHNINE from Santa Maria, and IRON SAUZAGE from S.L.O. I.S. are a hilarious parody of a sexist Heavy Metal band, complete with wigs, leather, Jim Beam bottles, and a copy of Hustler Rejects-- guaranteed to break the ice at parties and gigs.

There has been a controversy sparked by the anti-Diablo gig. Ron & Janie won't have bands playing their gigs if they have ever played at any anti-Diablo gigs. This is because they strongly favor the Diablo Canyon plant, and their drummer John works there. This in turn sparked a sit-in at the lobby of the San Luis Vets Hall show to protest their exclusionary policy. Since then , attendance at their shows has dropped even more. Speaking of Diablo, a protest against the full licensing of the plant took place on August 12.

The Central Coast comp LP is out finally. It's called This Is The Central Coast, Dammit!, and is receiving airplay in NoCal. Two area bands, MERE MORTALS and ASSAULT also appear on the Fresno comp tape, Hardcore '84.

A new zine from S.L.O. arrived. It's called The Exposed and is available for $1 from Baby Huey/ 1210 Woodside Dr/ San Luis Obispo CA 93401. Jeff of MERE MORTALS may also put out a zine called Lillies & Life. He's at 467 Luneta Dr/ S.L.O. CA 93401. Juliet Jake/ R.A.D. zine/ P.O. Box 867/ Morro Bay CA 93442.

MONTEREY/SANTA CRUZ- Gigs are being booked by Red in this area. His number is: (408) 375-7253.

photo by Murray Bowles

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LOS ANGELES–L.A. in the summer, what a boring place. SIOUXSIE & THE BANSHEES was a prime example of rock stardom. The ADICTS (ADX) played at the Olympic. They impressed me so much last time they came to town that I didn't even bother to see them again.

MacArthur Park will see the opening of a new club, off of Hoover, in downtown L.A. The NECROS and ILL REPUTE will be playing there soon.

FALSE CONFESSIONS' LP is almost ready to be released and it sounds pretty good. AGRESSION will be doing a second record soon. It should be good, because Don't Be Mistaken was great. DR KNOW, also of Oxnard fame, played the Cathay recently, and although it was hot inside, the crowd loved 'em.

The west end of the Valley prides itself in the G.R.I.M., who improve with every gig.

From San Diego, BATTALION OF SAINTS have released their second LP, Second Coming, and it's already in its second pressing.

The We Got Power movie, "Desperate Teenage Runaways", aired at the Lhasa Club on Friday the 13th and even got a write up in the local papers.

RED SCARE is on tour for the promotion of their LP, Then There Were None. Even though the album has been out for quite some time, it has received minimal publicity. So I'll plug it; it's not really thrash, but is well done and sounds great!

Oh well, that's all from SoCal. As you can see, we're just bursting with excitement. Mouse

FALSE CONFESSIONS

photo by Mouse

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DISORDER is Jon von, Mad Max, Coco, and Ken Kaos. Hello out there!

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The new edition, #2, out now, will be sent automatically to anyone who has ordered from us.

ORANGE COUNTY-Summer is underway with lots of parties and L.A. shows. The local authorities are doing all in their power (and probably some that isn't) to spoil things. Now here's the band news: SIGNAL OF DISTRESS have played 3-4 times and are excellent-- tighter all the time. Joe, the old bass player from UNITY is now on rhythm with S.O.D. They are definitely the next O.C. band to watch for. Kenny of WALLY GEORGE'S ARMY, a new Cypress band, had a cool 4th of July party featuring UNIFORM CHOICE, DISGRACEFUL CONDUCT, S.O.D., and INJECTED INSANITY. I.I. was the only band that got to play because of the cops, and they played a great set that was a mix of English/D.C. punk. Their drummer is now on loan to CH3 for a tour. Earlier on, UNIFORM CHOICE played a party with MINDLESS PROPAGANDA (a new O.C. band), which was also stopped by the Huntington Beach police. U.C. just finished a demo which they describe as "really clean", as in MINOR THREAT. This demo (reminds me of 7 SECONDS too) is really worth getting. ($2 & 2 stamps to Pat/ 10949 La Carta/ Fountain Valley CA 92708). Unfortunately, they will break up at the end of the summer. LOVE CANAL is doing fine, and played a party with S.O.D., PUBLIC HUMILIATION, LOBOTOMY, and 2 others. L.C. will be on a new 4-band 7" with BASIC MATH, DECRY, and I forget who else. Speaking of PUBLIC HUMILIATION, I've seen them twice this summer and they are fantastic. They are comedy punk, and will entertain your mohawk off. DON'T NO hasn't yet moved to O.C. from L.A. BLACK LABEL has changed singer and drummer recently. They'll be playing "sonic metal" when they get it together. Their old guitarist has joined PLEDGE NO ALLEGIANCE. CONFEDERATE has broken up, and I think their guitarist and drummer are trying to get another band together. M.I.A.'s LP is finally out. It sounds really good. They are now on a national tour. They are hot live! TARGET OF DEMAND are, in my opinion, the hottest band in O.C. right now--maybe the best in L.A. Their songs are very fast, and they have a thrash style of their very own. Talent and power are the 2 words I'd use to describe them. Get their excellent LP. UNITY has a new bass player and singer, but I've yet to see them. BODY COUNT just got back from S.F. where they went to join some other punks to protest at the Democratic Convention. They will be playing a benefit for the John Brown Anti-Klan Committee too. You can get their demo for a penny and 2 stamps, or their t-shirtby writing 5301 Kettler/ Lakewood CA 90713.

New bands from O.C.!!!! Better yet, new bands from my town of Cypress. W.G.A. (WALLY GEORGE'S ARMY), and Terry's band, OPEN THE DOOR YOU PRICK! O.T.D.Y.P. has a new drummer, Mike, the singer of P.N.A. They also have a new bass player, Scott, from Pissed & Proud zine. SCARECROWS are playing this month with the DICKIES and DECRY. T.S.O.L. is going along well. My apologies for not mentioning the HATED, CONVICTED, and FIFTH COLUMN last issue. If any members of the first 2 are reading this, please get in touch with my zine, Red Tape, and let us know what you're up to.

Club news: Concert Factory is finally closed. The Cathay is getting hassled by the L.A.P.D. again. For a while it was 18-and- over, but that seems to have ended for now.

I guess I'm finally finished. Thanx for letting me band your ear. Keep the faith fellow punks. Break away from society's forced ignorance and rat race. Be yourself!

Frank/ Red Tape/ 5812 Roxbury Ct/ Cypress CA 90630

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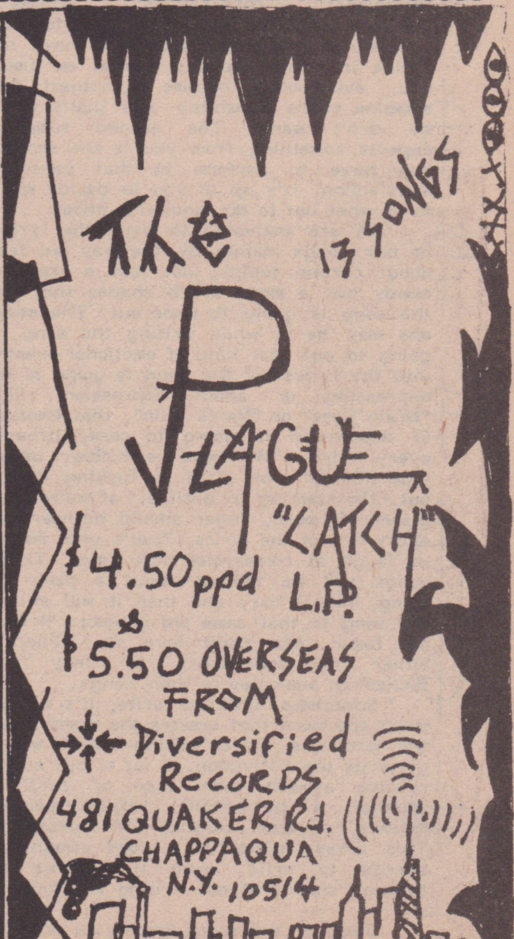


T.O.D. had its beginnings somewhere in Long Beach behind a park and on a flood control channel. Two youths passing time robo'ing and causing trouble, one causing trouble in Brooklyn, one in Maryland, and one in Long Beach-"Northtown". The East Coasters find their way here, to the "International City" and somehow we all meet (spare the details please). It's been two years of playing with no personnel changes, we've been lucky in that respect.

A lot of people ask us about what our name means. TARGET OF DEMAND: the name stands for something we should all work hard at not becomming. Do not become targets of: governments', politicians', corporations', bosses', teachers' demands, etc., or anyone forcing you to do something that you have no choice in. What happens is that we (me, you, everybody) become a subject for someone else's demands-- and that's what we don't want. The second someone expects something from you is the second you have to perform to that person's satisfaction. It's up to you to decide what to or what not to do, and with whom.

We are motivated to write the lyrics in our songs mainly by the way we feel about certain topics; not just a creative mood, but a mood which shapes the way the song is going to come out. The mood one may be in while writing the song is going to put that kind of emotional energy into the lyrics. If the song is going to be depressing or about depression, like "Brain Loss" or "Man's Ruin", that emotion of depression is going to come through every word. "My head is hollow, upset from failure", or, "I'm so fucking drawn out, I'm starting to decline." If we're in a pissed-off mood, anger should be heard in every line of the lyrics. That's what makes us laugh at commercial rock tunes. Those songs will be talking about a place or thing, like a car, and then it will switch the song to that same old subject: "I love my baby, she don't love me." There's either no consistency or they use fucked-up analogies in their songs.

Sometimes when we write, it's not so much the mood that creates the words, but the problems we're writing about which gives us the motivation. A lot of our songs revolve around some type of conflict, whether it be conflict within society, politics, or even conflict with ourselves. This always gives us a good amount of energy to write, even though we go through slumps of not writing anything at all.

Some of our songs having to do with conflict are "Judgement" and "Funny, Huh?" "Judgement" is about wars and going to fight them. It's also about unarmed civilians getting injured during war. Brian, who wrote the words, feels that it's bunk that civilians get hurt, and that there should only be material damage inflicted. Or, if people are involved, they should only be soldiers. This is almost impossible nowadays, especially with terrorism, but war used to be that way in some places-- organized. Armies fought on preselected battlefields. Now, they just shred cities apart in a couple of hours.

"Funny, Huh?" is about how stupid it is to fight wars that no one wins or that never end. Also, it's about how we just kick back in our living rooms watching those little countries fighting each other on the news. It is funny in that we are so far removed from it all, yet most of the time U.S. dollars are involved on some level or another. The U.S. is a democratic government which is supposed to represent its people, but a good percentage of us don't want to get involved in any of those countries. But for some propagandist or power-hungry reason, our government wants to get involved and spend tax dollars to supposedly "resolve" conflict. It usually winds up that they escalate conflict.

As far as our music is concerned, we like to write stuff that is fast, tight, loud, and what we think is original. As far as any similarities to other bands, it comes strictly from whoever is listening to it because we have been compared anywhere from DISCHARGE, D.R.I., and (ha ha) BAD RELIGION? Any comparison to any of the newer bands is strictly coincidental because almost all of our songs are from 1½ to 2 years old. The Man's Ruin 12" was recorded last summer with a delayed release. We have some newer material looking towards pressing soon.

MRR wanted to know if there were any options to the mega-shows in L.A. There were, but most of the smaller clubs are getting, or have already been, shut down. Places like the Concert Factory (old Cuckoo's Nest), the Vex, T-Bird, Roller Rink, etc...But when a place does happen, it's usually pretty good to be able to see the band in a medium-to- small club where hardcore or punk can be appreciated--not up on some rock & roll god-type Ivory Tower stage.

The biggest shows around are the ones run by Golden Voice at the Olympic. They come off more like concerts than gigs because they're so big, and the tickets go for $8.50 at the door. On the other hand, you have the clubs--but not many of them. The Concert Factory in O.C. is moving, and Ichabod's stopped having gigs on Sunday nights for a while. There was one in Long Beach called the Circle Ballroom which had potential for being a good club, but the cops shut it down. It may reopen. The Cathay de Grande has at least a couple of shows a week. On Tuesday they have 'dollar nights', where sometimes 5 or 6 unknown groups may show up to do a show. It's good that some of them have a In Pasadena there is Perkin's Palace. And there are usually some hardcore shows around somewhere, but from a band's point of view, there are not enough clubs--there's only about 5 clubs spread out over 200 square miles, for hundreds of bands. There have been several clubs in Long Beach, but due to the conservatism of the city government,

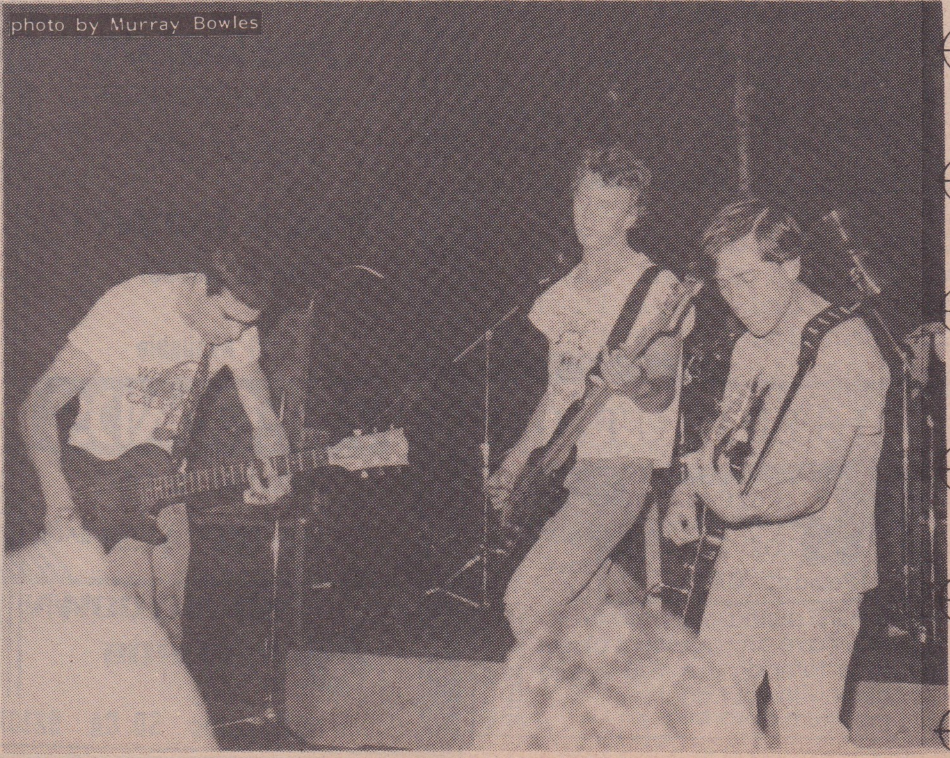


photo by Murray Bowles

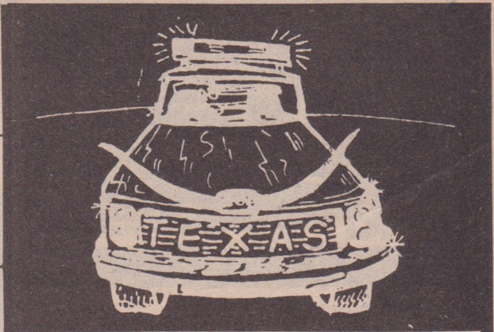
the clubs seldom last more than 2 months.

People wonder about some bands because they might be rich boys. Of course, there is a noticeable difference in their approach and style. Some will call it punk, some will call it shit. I'll take the music for what it is and go from there. I don't necessarily care about their monied backgrounds; if they're in a band, the music is what is important. If they rely more on image than music, no matter what the style, it might as well go down the drain. But I seem to detect a difference with the sounds of many of the Southern California bands. Their style is slower and the songs not as serious, or the words are about love and relationship-type stuff, which seems to be pretty shallow. Not that we are completely serious by being political critics all the time-- because we're not. We have had some pretty lame songs, in terms of words, but we've tried in the past year-and-a-half to write songs with a message which don't ignorantly cut down everything.

As far as non-musicians go, just because some are from a well-to-do background doesn't mean they are more or less 'punk' than anyone else. Kids from a rich background may even have a better perspective of the negative aspects of having rich parents. Their criticism of the rich may be more justified than someone who isn't rich. On the other hand, it may be more biased too. But you can't just cut people down without knowing what you're talking about.

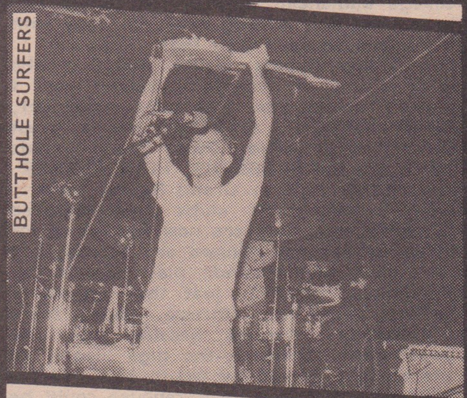
We have a couple of songs about the rich. "The Poor Rich" is about the irony that resulted when the media gave all that attention to the mudslides which caused the luxury houses to slip into the ocean off of Malibu. Why feel sorry for those "poor" people when they're totally covered by insurance anyway? They knew what they were getting into, and it's not like they don't have the money to rebuild within a month anyway.

Hey, there are some bands we want to mention that rip down here! BODY COUNT (Long Beach), INJECTED INSANITY (Cerritos), FIRST OFFENSE (Cypress), DEAD CREW (Cerritos), SIGNAL OF DISTRESS (Garden Grove), STUKAS OVER BEDROCK (L.A.), and DON'T NO (Venice). Oh yes...very important! We'd like to thank all the people who have written us from all over the world. If any others have any questions or beefs or if anything isn't clear, drop us a letter at P.O. Box 3554/ Bellflower CA 90706. We'll write back. It may take a while (just ask MRR).

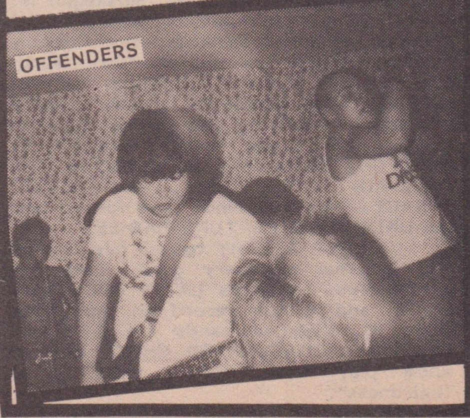


AUSTIN/SAN ANTONIO-The Summer Of Love is in full swing folks, or have you heard? Woodshokk in Austin was just a small part of what I predict will be a killer summer in Texas. Woodshokk was an all-day event out in the boondocks with cliffdiving, fireworks, and no pigs! Among the bands performing were NOT FOR SALE, HICKOIDS, TECHNICOLOR YAWNS, BUTTHOLE SURFERS, LUNG OVERCOAT, PEZ, SKANK, FEMME FATALE, and the IDEALS.

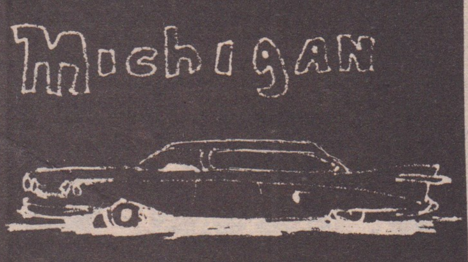
We finally have some more bands surfacing out here. The Cottage Cheese compilation is a kind of statement of Texas Core 1983 (REALLY RED, PRENATAL LUST, H.B.E., BANG GANG, and the (old) DICKS have broken up). The MARCHING PLAGUE made a great comeback though in San Antonio at a club called the 3rd Wave, performing with such new acts as: TOEJAM, RAGING WOODIES, FEARLESS IRANIANS FROM HELL. The Metal Moo Cow compilation should be coming out in August many of the bands previously mentioned, plus NAPALM, HEATHER LEATHER, OFFENDERS, JEFFERSONS, SCRATCH ACID, FEAST OF FOOLS, MEAT JOY. The tracks I heard were great and the fact that these bands are still together is nice for a change. We are awaiting the arrival of B.D.M.F. (Beer Drinking Mother Fuckers). C'mon boys, get yer shit together! Chauncy/ San Antonio.



BUTTHOLE SURFERS



OFFENDERS



DETROIT-Putt...Putt...Well kiddies, things around here have been picking up lately (our scene is a little poor right now). After 5 months of a long B.O.R.I.N.G. winter, spring has brought us a lot of shows. Clubs: Clubhouse has been closed for what seems like a decade, and thanks to some assholes, Cass City won't be doing any more HC shows. Some people think being 'punk' means destroying things. But there is still hope with a new place for all-ages shows, the Uncooperative. DICKS and OFFENDERS played the first show there with locals PHOBIC ASSAULT. D.R.I. then played there with 4 local bands. PLAIN TRUTH was one, as were FURY, a band that I like, but not many others do. Both are trying to find someone to help put out vinyl. Then there was the SCAM and the BATS.

NEGATIVE APPROACH played played their last local gig here, then headed out on tour. They're not as aggressive as they were before, but were still cool. Apparently, they broke up though out on tour. Another good and popular band out on the West coast, CRUCIFUCKS (Lansing), opened the first DICKS show at Blondies.

BATS

photo by Jan Bogacki

PENIS ENVY

FURY

URGENT ACTION are a pretty good band. Also, ANGRY RED PLANET has a second EP on the way. MORAL REMAINS are starting to get around now. NECROS played at Todd's...remember that great Ohio band...30 minute set...$5 for one band...what do you think??? SON OF SAM are still around. PENIS ENVY are an all-girl band. HUNTING LODGE will be playing for the first time in Detroit too. SLAUGHTER HOUSE (MEATMEN meet BIRTHDAY PARTY) are getting things together. Two of the members are putting a tape together of Michigan and Canadian bands (want to hear from D.O.S.). Poor response so far, so get off your f------ asses and make a tape. Then call us Bob at (313)894-6673.

Thanks to the Windsor punks for their support over here. remember, think before you destroy something that's not yours. Joe Hardcore.

WESTERN MICHIGAN-Hey Michigan, it's been a long time since the rest of the world has heard from you. Shit, I live here and all I've heard from Detroit is about NEGATIVE APPROACH going on tour (and breaking up in the middle of it), the latest fashion center called Todd's, and the latest hardcore hole-in-the-wall called the Uncooperative, so my objective here is to show everybody that there is life outside Detroit.

Big Rapids is the town that scares the punks away. FORCED ANGER is on ice, much to the chagrin and joy of our college audience. Most of the punks who have been to this town have run away with their tails between their legs.

Grand Rapids claims A.D.C., who have a lot of recorded material that I haven't heard yet. The most prominent, BORN WITHOUT A FACE, has a great demo tape available. Other Grand Rapids bands are the BOUDEANS, HOLY TERROR, and BLIND ALLEY. Grand Rapids used to have a couple of clubs that featured hardcore, but they are now shut down for different reasons. Shows are scarce, but the place where bands play now is the Warehouse, which is just that--an empty building with no bathroom. Shows there are poorly attended because the city government considers the gigs illegal, so the word is spread by mouth only. With a little organization, the Warehouse could be happening.

Speaking of happening, Muskegan is. Shows are put on regularly, about 1 or 2 a month, at a hall called Egleston Country Gardens. They are well-attended, about 200 to 250 people, no fights, minimal damages. The Muskegan crowd is more interested in dancing and having fun than looking bad. Bands featured are P.C.B. (Port City Bastards), JIM JONES & THE KOOL-AID KIDS (J2K2), and PUBLIC MENACE. Two new bands have formed too: the UNIX and PREMATURE BABIES.

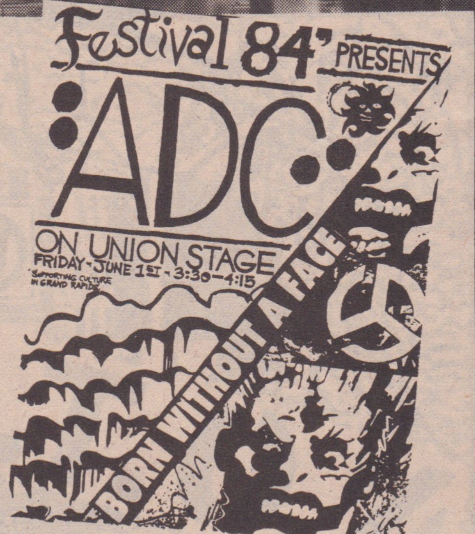
VIOLENT APATHY have a new line-up and EP that are very good. They are superb live. Lansing's LATIN DOGS have an EP and a pew record on tap. Some other W. Michigan bands are STRANGE FRUIT and COAGULATED CHILD, both of whom play music that I refer to as "weirdness".

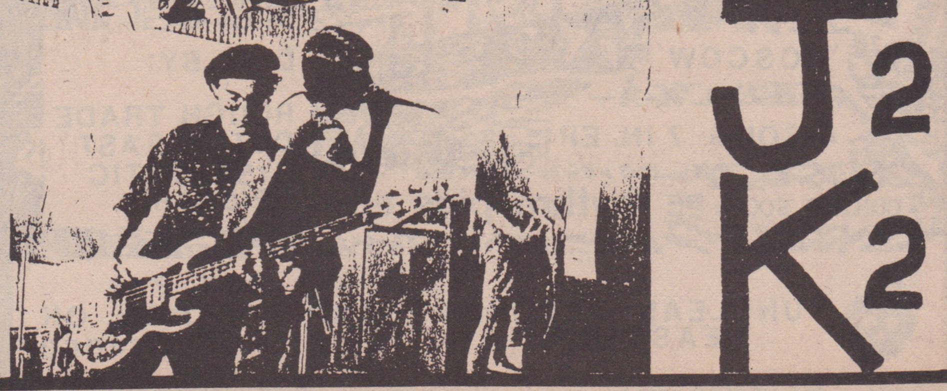
We also have a lot of zines around here. Grand Rapids' Funzine is working on a compilation of Michigan bands, so if you're in one, send a tape to: Tim Pendergrast/ 1716 Locust/ Grand Rapids MI 49506. Other zines are: End Times, Little Friend, Icky Pop, Subculture Offensive, and my zine, Placebo Effect.

That's all from my neighborhood. Hey Mike Morris from Find Your Identity, I lost your address. Hey Dan in Yugoslavia, did you get my stuff? Skate for yourself! Think or die!

Nate Bunker/ 222 N 3rd Ave/ Big Rapids MI 49307.

BORN W/O A FACE

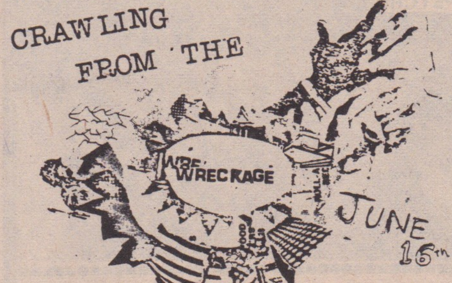




CLEVELAND-This is Scum with news from the North Coast. The scene here is really good, and our best bands are: GUNS, SUBURBAN DECAY, IDIOT HUMANS, PLAGUE, PINK HOLES, DARK, ZERO DEFEX, STARVATION ARMY (just recently broke up), AGITATED, SPIKE IN VAIN, PPG, NO PAROLE, OFFBEATS, and POSITIVE VIOLENCE. We have a couple of clubs, one being the Lakefront. Out-of-town bands who want to get gigs here should call Tom at (216) 464-3049.

There are 3 new bands: GORBLES, WINDOWS OF THE WORLD, and CRAWLING FROM THE WRECKAGE (who are a crazy, satirical group that screams a lot. that's it.

Scum/ 2987 Edgehill/ Cleveland OH 44118



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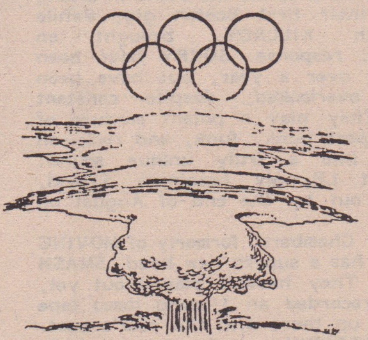

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There's more to Boston than SSD, DYS, and the FU's. This report will try to expose some newer and overlooked bands in the Boston area. SIEGE are the hottest new thrash band to hit the scene in a long time and their first Boston gig, awhile back with KILLROY, brought an enthusiastic response. SORRY have been around for over a year, but have been somewhat overlooked, despite constant gigging. They play a potent mixture of hardcore, post punk, funk, and rock--all coalescing into a truly unique sound. Their first LP, My Imaginary Friend, should be out by the end of August on Radiobeat.

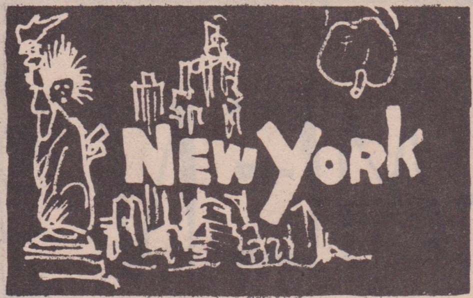
Kenny Chambers, formerly of MOVING TARGETS, has a superb new band, SMASH PATTERN. They haven't played out yet, but they recorded an 11-song demo tape that ranks up there with the year's best. SMASH PATTERN's music is complexly arranged thrash/pop, along the lines of HUSKER DU or MISSION OF BURMA, with much attention paid to melodicism. I'm really looking forward to seeing them live. The NOT, currently on a cross-country tour, are an aggressive punk/pop band with an early JAM influence. Their live sets always bristle with spontaneous energy, and their 6-song EP, What's The Reason, is chock full of catchy, anthemic material. Other local hc/punk bands that don't get a lot of press include: POST MORTEM (who just released a decent demo tape); CANCEROUS GROWTH; K.S.K. (whose 10-song demo tape shows an experimental side); SPEED ROAR; STATE OF THE UNION; and the band I play bass and, temporarily, sing for, NO SYSTEM. Two bands in the formative stages are SORDID HORDE (with Sam, ex- IMPACT UNIT and George, ex-BIU), and SILENT SCREAM (with Marc, ex-CANCEROUS GROWTH bassist, on guitar).

photo by Murray Bowles

FREEZE-on ice

Band news: DYS, like SSD, have gone in a metal direction, and will be starting work on a new record. GANG GREEN just did 2 reunion gigs in the last 3 days. The first, at the Channel, was a disaster, with extremely inebriated guitarist/vocalist Chris Doherty passing out on stage 10 minutes into their set. Two nights later though, Chris and the boys were up to old form at the Paradise, playing a fuckin' killer set that brought some of the most inspired and wildest thrashing that Boston's seen in a long time. GANG GREEN's Sold Out EP almost is. Taang Records should also be releasing vinyl from the now-defunct LAST RITES (fronted by Choke of NEGATIVE FX fame) and STRANGLEHOLD. The PROLETARIAT's drummer, Tom Knight, left recently, presumably delaying the release of their second album. The F.U.'s have signed with Enigma, and their new LP is on the way. Conflict label is following up their Bands That Could Be God Lp with a single by the FLIES, who have a 60s pop sound with some acidy, Dylanish vocals. The FREEZE, home from their tour, are taking the rest of the summer off. Vocalist Joe Glassman has left PSYCHO, since replaced by one Mega.

PSYCHO



It must be the weather, because lots of bands around here have been going through some heavy changes lately. I would advise you to sit down before reading the following, because there is going to be some bad news and it might be rough to take all at once. Well, don't say I didn't warn you.

The ABUSED, HEART ATTACK, and the SWANS have all entered rock'n'roll heaven, as they have decided to call it quits for various personal reasons. HELL BENT is in limbo as their guitarist moves to bass and joins the latest line-up of REAGAN YOUTH (who are a nationwide R.A.R. tour). H.R. has a new band of the same name, and will be releasing a 12" EP shortly on Olive Tree Records. They are a five piece that also include Gary and Earl of the BAD BRAINS, and Jose of the MOB on bass. The MOB have replaced Jose with Andy Apathy, formerly of URBAN WASTE. the MOB plan on releasing a live 7" EP by the end of the winter on Mob Style Records. CAUSE FOR ALARM, on tour with B.G.K. from Holland, have a new singer, the infamous Chris Charuki--former M.D.C. roadie supreme. The SAVAGE CIRCLE EP has been re-issued with 2 new songs on Big City Records. Also out is the final issue of Big City fanzine.

CHARUKI BELTS ONE OUT!

Rock Hotel has closed, leaving us with the never-ending problem of "where will the out-of-town bands play?" That is one question, now try this one? Who is the king of the skinheads? The answer is, of course, Dan Anger, editor of Angry Young Proud Skinheads. Well, the third issue is out, and what can I say that hasn't been said already? So write today to: A.Y.P.S./ c/o Dan Anger/ 12234 Etchinson Rd/ Ellicott City MD 21043.

This is the modern world. Lyle H

On Friday, July 20, on a radio show hosted by Dave Smalley and Curtis in Boston, a tirade was loosed against MRR by Ed (who was doing bookings for the F.U.'s and STRANGLEHOLD). What all 3 claimed was that MRR was trying to get the F.U.'s banned from any shows in the S.F. area, and that listeners should write to MRR with hate mail.

NOW THE FACTS: MRR has been sponsoring some shows at the Mab this summer to help out some touring bands that we especially like. These are not the only punk shows at the Mab, or the only punk shows being booked in the Bay Area. Erikka, a member of MRR, had been in contact with Ed to book STRANGLEHOLD. She had tentatively arranged a date for them, and was asked if the F.U.'s could play on that show too. She gave a tentative 'yes', but called Ed back the next day to say that the MRR staff wanted to decide if having the F.U.'s on one of our shows would be compatible. She would call him back on Sunday after our meeting.

But before any such meeting took place, Ed and company went on the air. At no time ever, did MRR try to scuttle the F.U.'s shows with any other promoter, nor have we ever done that with any band. The question for us was if we wanted to be associated by name with them. The fact that the F.U.'s have 2 other shows here belies that assertion. And the fact that Erikka supplied Ed with the phone numbers of other area promoters belies that.

The lameness of their assertion unfortunately reminds us of why we weren't sure we wanted to support that kind of 'junior high' mentality in the first place. Thanks for reminding us. and Curtis, your characterization of Erikka as "that commie bitch" was really intelligent. Tim, Jeff, Brian, Erikka, Kent, Scott, and everyone else concerned.

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"A" for Abrasiveness. OP

"Great Record." Jack Rabid, The Big Takeover

With a new band like YO surfacing, how can *anyone* complain? This is the type of band one should *expect* from a city like SF ... creating full, exploding sounds, playing like they've been together for *years*.

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The best punkadelic album I've heard in years. YO mix an abrasive punked- out guitar attack, meaningful TIM BUCKLEY-style vocals, innovative musical melodies, and occasional flashes of brilliant psychedelic guitar work to produce a cult masterpiece. Play this record next to those of the overhyped neo-psych groups from L.A., and watch them fade away along with the pink elephants you saw before the acid wore off. -- Jeff Bale

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Yo know exactly the right time to throw in a hook or time change without sounding contrived. The trio has a compact, slightly haunted sound that's charismatic in its lack of pretense. Add distorted, but never random, guitar riffs, vague lyrical imagery and a vocalist who sounds like a cross between The Undertones' Feargal Sharkey and Family's Roger Chapman, and what more could you ask? — *Bill Forman*

BAM

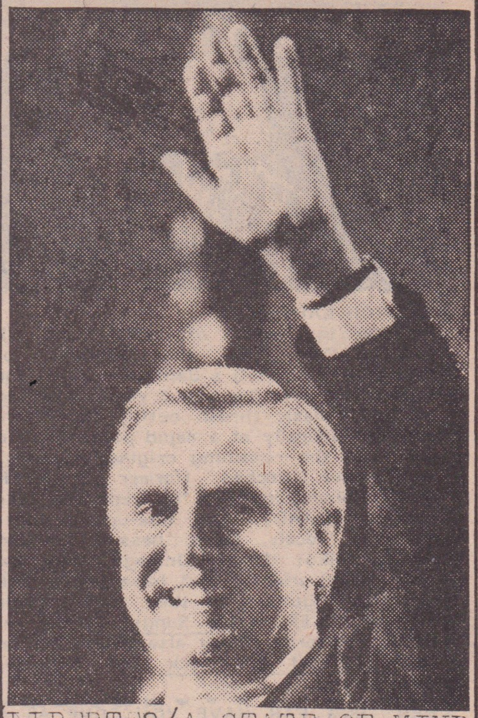
Yo

Good Tidings by Yo now available. Send $4.50 (postpaid) to: DEADBEAT RECORDS
468 McAuley, Oakland, CA 94609.

First off, venues seem to be picking up around here. The Dirt club has been having Wednesday night shows, and have been pretty kind to out-of-town bands (201) 748-6474-ask for John. Obnoxious Productions are doing all-ages shows at Court Tavern in New Brunswick. Bands can call Paul D. (201) 247-7674 or Doug V (201) 249-3704 for info. And also in N.B., Patrix is going to take a shot once again at some all-ages matinees. On vinyl, the MENTAL DECAY 7" is out on Buy Our Records; the ARENALIN O.D. album is all ready to go and should be out in late August when they return from their "Invite Ourselves Tour '84". Early fall should bring the release of a N.J. compilation LP, with about 12 bands on it. Also, CYANAMID will be putting a 7" out on Mutha Records. New Band Department gives us CHILDREN IN ADULT JAILS, consisting of 3 females and 1 male who have quite an original bite to them, banging out dirges that will march right thru your brain. MY 3 SONS added another lost soul and are back in full swing. Same for STETZ, adding a new vocalist (Kyle, ex- BODIES IN PANIC) to the band. well, that's about it for now. Any info needed, just drop us a line and we'll help out in any way we can.
Sblendorio/ Buy Our Records/ P.O. Box 363/ Vauxhall NJ 07088.

MENTAL DECAY

PRIAPISM



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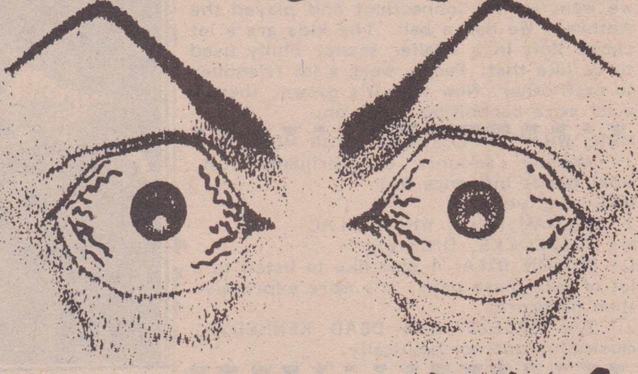

DECAY

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BY RICH KAUFMANN

Forming in August of 1982, FLAG OF DEMOCRACY from the suburbs of Philadelphia has left a definite mark on the local scene over the past 2 years. Starting out as a basic thrash outfit, they have evolved musically at a rapid pace. Jim and Mike are the remaining original members, with Dave Rochan (former BLUNDER BOYS) joining in April '83, replacing Zeke (now of McRAD). The line-up is: Jim: guitar & vocals, Dave: bass & backing vocals, Mike: drums. Onstage, they are very action-oriented and have left a trail of broken guitars in their wake. Their 6-song 7" EP, Love Songs, is out on S.O.S. Records. They also have cuts on the Get Off My Back and Flipside compilations.

F.O.D.

MRR: HOW FAR HAVE YOU COME AS A BAND IN THE PAST 2 YEARS?

D: About 2½ miles.

J: 3½ miles. No, ever since the departure of our ex-bassist, we have become a real musical unit rather than just a bunch of kids jumping around making noise.

MRR: YOU PUT A LOT OF ENERGY INTO YOUR LIVE PERFORMANCES. DO KIDS IN PHILLY RESPOND THE WAY YOU'D LIKE THEM TO?

J: A lot of kids are lamefucks...

M: Yeah, we should know, we fucked them all!

J: No, a lot of them have decided that it's a lot more fun to stand around and try and look cool, than to come out and support a band. You have the few people who will come out and support you and really get into the band, while others are just thrashing around mindlessly, not even paying attention to the band or just standing around with their jaws hanging open. You always seem to get a better reaction at the smaller scenes. Like when we went up to Connecticut and played the Anthrax. We had a ball. The kids are a lot closer knit in a smaller scene. Philly used to be like that. People were a lot friendlier to each other. Now that it's grown, there's a lot more backbiting going on.

MRR: WHAT INFLUENCES YOUR MUSIC?

J: Massive amounts of marijuana...Oh, what bands influence us?

MRR: Er, yeah.

J: The JAM, WHO, WHITE FLAG.

M: BUZZCOCKS, DICKIES.

D: POISON IDEA! I also like to listen to a lot of jazz these days. It's more expressive than hardcore.

J: The FREEZE! The DEAD KENNEDYS, musically, but not politically.

MRR: YOU'RE AGAINST POLITICS IN MUSIC?

J: No, not really. I do enjoy the DK'S music, as they've influenced me personally. But I think too often lately they don't offer enough hope. It seems that many songs on the last album were just a bitch bitch bitch on smaller problems. Maybe I'm expecting too much from them, because I thought "Life Sentence" was their best song lyrically and musically. I think there's a danger of the political songs becoming just sloganeering, and overshadowing the necessary gut-level emotion that's the core of punk.

LOVE SONGS

MRR: WHAT ABOUT YOUR LYRICS?

J: Personal experiences.

MRR: THEY'RE MORE PERSONAL THAN SOCIAL?

J: Yeah, like the song "Madhouse" is about a place where I worked, along with Paul Evalds (LITTLE GENTLEMEN). It's the kind of place where your typical lower middle class scumbag works. You know, the kind who wears polyester and gives you a hard time in general.

MRR: WHAT ABOUT THE SONG "GUIDANCE COUNSELOR"?

J: That's about back when I was in second grade and they sent me to the school psychiatrist because I was a weird little kid. Anyway, they did all those tests on me but never bothered to ask my parent's permission.

MRR: WHAT DO YOU HAVE LINED UP FOR THE FUTURE?

J: Well, now that we have the EP out, we're not totally satisfied with it because it's not a good representation of how we sound now. Maybe a year ago. But we would like to tour. We want to cover the East this summer. We can't do much else because Mike has to go to summer school. But aside from that, we want to record an album.

M: Yeah, I want to work with a lot of different drum sounds. Ya know, percussion and stuff like that.

MRR: MOST BANDS HAVE PERCUSSION, MIKE.

M: No, I mean, like hardcore percussion. Like bells and a whole bunch of weird stuff. Coke bottles, etc.

MRR: ANY PARTING MESSAGES?

All: We love suburbia.

MRR: EXPLAIN.

D: I like waking up to the sound of lawn mowers.

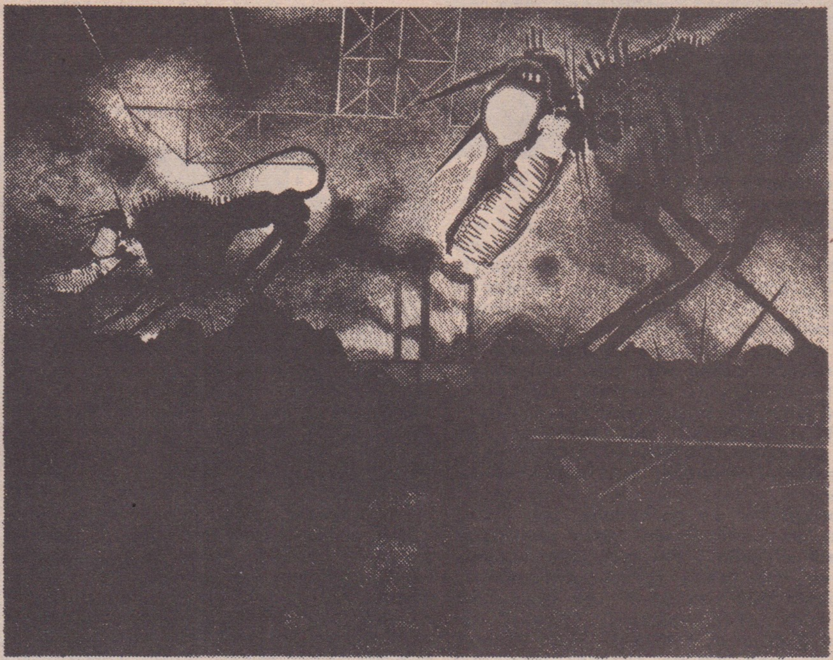
J: Yeah, you see ladies riding atop lawn mowers wearing red sombreros.

M: You can go next door and borrow a cup of milk, no hassles.

J: Every home has at least one MONKEES record.

F.O.D.
402 Greystone Rd
Ambler, PA 19002

die kreuzen



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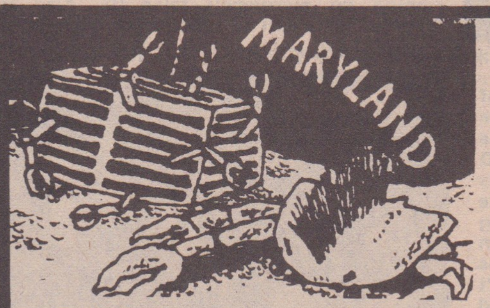


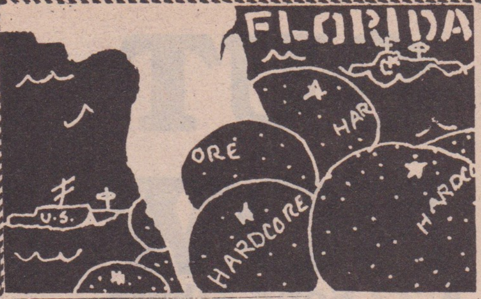
BALTIMORE-Well, after patiently waiting 2 years for someone else to write a scene report, I figured the only way to get it was to do it myself. So, here you have it, the first- ever Baltimore punky-rock scene update, containing lies, gossip, more lies, and the honest-to-god truth.

The city is dominated by the REPTILE HOUSE, a spastic group of young ruffians who have no trouble deafening even the hardest of the core. Kinda like AEROSMITH, the DOORS, and MISFITS. Live, this rock'n'roll creation puts on a real show, and redefine the word 'intense'. Their East coast tour, delayed until August, promises to be a spectacle. Believe what I've said about them, I've seen the band...I'm their drummer.

Other important bands include: FALLEN ANGEL, led by crew-boss Billy Stevenson, a speed-metal outfit that totally shreds; GREY MARCH, a heavy band with an original approach to JOY DIVISION cynicism; and BULL MILK, a killer thrash band of awesome energy that really kick ass. Last but not least, the unforgetable FEAR OF GOD, bent on destroying the world as we know it, and fronted by "The Black Spike, Son of God"!!

There are places to play, but call in advance if your band is interested in playing here. No fanzines, tape comps, or Free-The- Five gigs yet, but the best is yet to come. Skateboarding is fanatical here, Skate Team Dog-Doo rule the streets of Mobtown!

So, in conclusion, for REPTILE HOUSE bookings, info, flyers, t-shirts, etc., or out- of-town bands, write or call: London May/ #2 Harvest Rd/ Baltimore MD 21210/ (301)323- 5988 or Bill Stevenson (301)235-CREW. Thanks.



MIAMI/FT LAUDERDALE-It's been a hot summer in more ways than just the weather. Bands on tour are finally coming our way. Hope they all had as good a time as we did! We've also seen tons of local bands, such as: GENERIC DEATH (Jupiter), F (Atlantis), GAY COWBOYS IN BONDAGE (Ft Laud), D.A.M. (Ft Laud), DEATH BEFORE DISHONOR (Miami), MENSTRUAL CYCLES (Hialeah/London), ROACH MOTEL (Gainesville), SECTOR 4 (Tallahassee), BEYOND THERAPY (Gainesville), RAT CAFETERIA (Tampa), HATED YOUTH (Tallahassee), DISORDERLY CONDUCT (Melbourne), SPEED CITY (Miami), EXPRESSOS (Miami), CRANK (Miami), STUPIDS (Miami), DISTURBANCE (Jupiter), and NOBODY'S HEROES (Miami).

CRANK

BEYOND THERAPY

On vinyl, F's EP, "You Are An EP" is out now, along with the new GAY COWBOYS IN BONDAGE EP. Both will appear on the new Flipside comp LP.GENERIC DEATH are planning vinyl, and FONZIE'S NEPHEWS have a cassette in the works. ROACH MOTEL, those beloved beer drinkers have broken up and will be sorely missed. Their last gig had the band and audience soaked with beer and sweat. MORBID OPERA is currently on hold, pending the return of guitarist CHARLIE PICKETT, who's on tour with his own band, the EGGS. CRANK and D.A.M. have had personnel changes, but both kick ass as always.

Except for an occassional hall show, Flynn's on Miami Beach hosts most local and national bands. The club is in a seedy hotel on the beach (great atmosphere), and they'll put you up if you come from out-of-town. For booking, please call Richard Shelter at (305)443- 7278. Flynn's has also been having all-ages shows on Sundays. These shows are crucial, because Flynn's rent-a-cop (who looks like McCloud!) pretty much knows who's 19 and who's not, and has recently started ripping up everyone's false ID. Also at Flynn's, an event of a different sort--once a month poetry readings with everyone encouraged to participate. They have been well-attend. Hats off and finger snaps to David Camp, whose idea this was. Local zines include old-timers such as Suburban Relapse, and new-comers Tropical Depression, Lethal Herald, and anarchist paper Kitchen Sink News (well, they're not new, but I haven't mentioned them before!).

I guess that's it for now. If I haven't mentioned you personally, don't take it personally (unless you're the no-talent BROKEN TALENT!), but please let me know about it.

Denise/ 9801 SW 87St/ Miami FL 33173.

SECTOR 4

photo by Ricky

****

CENTRAL FLORIDA-Since the end of Jan., there has been an above-average amount of music activity here. In Orlando, there have been gigs at the Warehouse. Only one had out-of-town bands (D.R.I., HATED YOUTH, SECTOR FOUR, with locals DISSENT and BULLY BOYS). DISSENT are probably the hometown favorites, playing hard, fast skank and thrash. Rigget is an above-average singer, and Wade is power-oriented on guitar. They don't sound like anyone else, and that's a good sign. MOURNING SICKNESS is another local band with lots of talent. They're all in high school. The BULLY BOYS are by far Orlando's worst band (musically) and that's the way it should be. All skinheads, this U.K.-influenced band is march-and-thrash oriented. Good social lyrics. DAMAGE is the last of the hardcores. Keyboard heaven (2), and sometimes so gnarly you can't stand it. "I Hate Rednecks" is their most memorable effort.

In Gainesville there was an American Legion gig with local bands FLOWER CHILDREN, BEYOND THERAPY, and ROACH MOTEL. Also on the bill was BODY COUNT from Jacksonville and BULLY BOYS. BODY COUNT opened and blew everybody away. Super guitar and fast hardcore thrash. The FLOWER CHILDREN were pelted with beer cans. BULLY BOYS played 6 songs and retired. BEYOND THERAPY was next and thrashing gained momentum. ROACH MOTEL concluded with an hour set and 30 minutes of grab bag (anyone else want to play?)

From Tampa are PAGAN FAITH and RAT CAFETERIA. The RAT haven't played lately, but PAGAN FAITH played a party in St. Petersburg and were great. A week later they played the last Warehouse gig in Orlando, and we may have heard the most enjoyable band in Central Florida. They are power-oriented, with rhythmic skank and driving thrash. They are not always the tightest, but who cares when they sound that good.

Informant/ P.O. Box 7623-A/ Orlando FL 32854.

BULLY BOYS

PAGAN FAITH

MOURNING SICKNESS

photo by Jim Fritsch

TORONTO-Hmm, there have been lotsa good shows and great punting crowds even though bands have been breaking up/changing members/only playing the big gigs/not playing at all. Bands from Montreal are showing up a lot, just as our talent are heading east. DIRECT ACTION have been in strange shape. Xig has quit, and Buzz from A.P.B. has been filling in on psychoguitar for the must-play gigs. They sound excellent as ever with him, with a crushing attack speed set. They may appear on R Radical's "Peace" compilation, coming out soon. CHRONIC SUBMISSION are finally back, after a short hiatus while Hamish (bass) was chopping trees up north. They plan to take the city by storm! Their tape, Empty Heads And Poison Darts should be out soon. They are real good people and travel together as a team. BUNCHOFUCKINGOOFS are doing some great shows and showing us all what true crazies they are. You cannot explain them on paper--they just are. Ultimate, in my opinion. Their songs are very anti- the society that dumps on our lives. You can write them at: 173 Baldwin/Toronto...c/o Bambi. A.P.B. are sort of in retirement, but occasionally appearing and playing red-hot gigs. A tape is rumored to be out soon. SILENT MINORITY are a really fast HC outfit from Burlington (suburb), and definitely should be noted. They sound caustic and dischordant and don't look like the usual punks. They will have an LP out soon and a U.S. tour in the near future. CREATIVE ZERO have a strong, wild sound. Prime HC and a leading skate band here. WRAITH are a good modern HC band,

BUNCHOFUCKINGOOFS

sorta like a SoCal band, and are great, tight, and real speedy. NEW MR. ORRS, from God knows where, are a bizarre 3-piece HC-edge circus. They all roll around on the floor and leap on tables. Their sound is very chaotic and garbled; they don't make much sense. P.O.C. are a newish young folk/HC band and seem to be working hard. Live they have lots of power/brute force. The HINKLYS are a guitarist and singer. Gerard Hinkly who preaches, howls, yells, and sings to fast punk, beach, and HC riffs, sorta odd no wave beat poetry, or to quote Hinkly,

CREATIVE ZERO

"funkyrockerreggaerapjazzmorskinpunkmoda billy."
UNITED STATE don't play much but are always busy working in the scene. They've been working on their movie (and ours), "Not Dead Yet", from a DIRECT ACTION song. Now there is lotsa footage to be edited and recovered. They will soon have a video and single out entitled "Automaton". RAVING MOJOS are a band of the times, and now that Mad Alvin (new bassplayer) is completely settled, they are

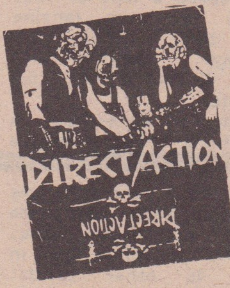
A.P.B.

becoming very tight. Live, they are excellent, crazy dance music. They've gone beyond 60's punk--their music has a bit of everything. A demo is expected soon, as they search for 'the right label'. Blair Martin, the lead singer, is 'the right stuff'. WILD THINGS--I have to mention these guys. Real 60's psychedelic by 2 old members of the UGLY (the good ol' days 0f '78-'79)and others. It's eerie, chaotic

SILENT MINORITY

music--garage rave noise. FORGOTTEN REBELS are doing well from what I hear, and not playing here much. Looking for fame and fortune.

There have been many good outta town bands coming, thanks to JilJil, contrary to the many grumblers. Her shows usually have lots of young kids and heavy slamming. There was a benefit by 7 local bands recently to help U STATE's movie. And as everywhere else, the punks here either look very toned down or very radical, as the new wave look has become



the norm among the trendy hip citizens. Since apathy is worldwide, perservere is all we can do. A new phenomena, bike punks (bicycle) have appeared. They're crazy and wild riders, with beefed-up hogs, antique frames, and heavy tires and rims. The skate kids here are really cool, boarding or slamming, and they all seem to levitate at will. Nice trick. On to bands again, some bands I rarely (if ever) see, or are brand new, are: ANIMAL STAGS, HYPE, VILETONES, MADHOUSE, BODY BAG, DEAN KELLY CIRCUS, BURNING RING, BLIBBER & THE RAT CRUSHERS, MONSTERS, GAY BERETS (HEAVY MENTAL), TENNESSE ROCKETS, BLACK TRAIN & THE 68'S. Also, watch for N.F.A. (NO FIXED ADDRESS). S.M.P., BOP DOG, YOUTH YOUTH YOUTH, and DEAD END have broken up. QUARANTINE is now two bands, who are arguing over who gets the name. One version of the band went over well at a recent gig, being called a biker band...and the other has just finished a single and video. Power to us.

Vic Notorious/ 211 Roxton Rd/ Toronto, Ont/ canada/ M6J 2Y4.

CALGARY-I know that a lot of people out there are probably wondering "What the hell is happening in Calgary? Well, I'll tell y'all.

Since New Year's Eve, Calgary has been blessed with a music/video/etc club named H.C.'s (not hardcore!) and it features many local, national, and international bands. Anyone wishing to play here should phone: (403)263- 2047 or (403)264-2924.

Local bands in Calgon are superb. WHITE NOISE is probably one of the tighest bands here. With Ron Hadley (ex-RIOT 303) on vocals, and an excellent band with him, this group has the ability to go far. Their lyrics range from nuclear waste to alienation to skating, and musically I'd say they were in the mid-thrash vein. Excellent riffs.

RIVER BANK ACTION just got back from a tour in the U.S. and are still cranking out tunes. Another local band worth mentioning is DORIS DAY FILM FESTIVAL. There's no real way of defining them, but they do a rippin', droning version of the STONES goodie "2000 Light Years From Home". Cool stuff!

With the arrival of each gig here, the scene is rapidly growing. 'Thank yous' should go out to all involved (bands, H.C. Urban, all who work at H.C.'s, and all who show up at gigs). Ron H.V.T./ Calgon, Canaraid.

P.S. Thanks to WHITE NOISE for opening up for the EXPLOITED. They made the evening worthwhile.

THE NORTH OF ENGLAND-I wouldn't say that the scene here is massive, but it certainly is flourishing and promising, with some good political and competent bands and a few good venues. I suspect most people will have read about REALITY CONTROL from Newcastle, but other bands are BLOOD ROBOTS, CIVILISED SOCIETY, and SUBVERT. From South Shields, once home of those good ol' ANGELIC UPSTARTS, there is FIEND, who specialize in good, fast, solid noise. In my opinion, the lyrics aren't so hot, but they are fast improving with a new drummer and are planning some 'animal lib' benefits. Good luck to them. From Cleator Moor, in Cumbria on the West coast, are PSYCHO FACTION, who have been going for quite a while, and have released a tape or two. Sean of P.F. used to do a fanzine distribution service, but I think he's stopped now though. They've also arranged gigs in Cleator Moor for CONFLICT, CRASS, etc.

Back to Tyneside, in Gateshead we have the Station, where I help arrange

SKEPTIX

and put on gigs. We've had some problems with a few bands, where their vans have broken down. But if any bands out there want to play up here, please write to me, sending info. We can pay for some or all of your expenses, and have done many successful shows with SUBHUMANS, ANTI-SYSTEM, DISORDER, ALTERNATIVE, CHUMBAWAMBA, SKEPTIX, among others.

In Sunderland, 10 miles away, there is the Bunker, who's had quite a few gigs since 1982. The Bunker, as with the Station, is collectively run on a non-profit basis. Their address is: 29, Stockton Rd/ Sunderland/ Tyne & Wear. Admission at both places is £1.50, usually. One venue in Newcastle which had reasonably priced gigs was Dingwalls, but it's closed down now. I was once viciously beaten up there by some young fucking bouncers, so I'm glad it's shut down. (The beer was piss too!)

As to harrassment of punks, etc, up here, it isn't too bad. The cops certainly don't raid any gigs. Maybe they get the impression that were so apathetic here that we're not a threat. Maybe they're right!. But a lot of kids up here are involved in the political scene, but not enough. A few friends and I are involved in anarchist, peace, animal libe groups. The main thing at the moment though is helping with the miner's strike. Pickets have been subjected to extreme physical abuse everywhere in the country in every coalfield. Indeed, as I write this, pickets have taken over Coal Board premises in Gateshead. we have a miner's benefit coming up, possibly with the SKEPTIX. Anyway, the miner's strike has brought to the nation the true uses of the police, courts, etc=to suppress all political and social protest and uphold the status quo. Techniques formulated in Northern Ireland are now being used in mainland Britain. 1984 is here!

I think I've written enough for today, but one thing stands clear: for the 'punk' movement to obtain any social change, it must get more politicized. Disregard these bands and individuals who say music and politics don't mix. They are quite simply....stupid. We must educate ourselves to such a level that we cannot revert back to a non-political cul-de-sac. Don't take bands at their face value. Find things out for yourself. Break down all divisions, whether they be personal, social, or class. Increase political awareness and we increase our strength. wallow in apathy and we defeat no one but ourselves. Victory to the miners!

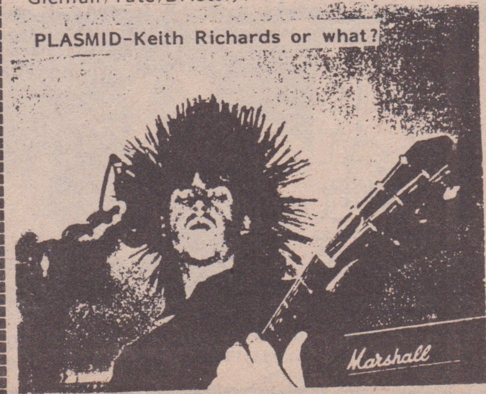
Toot/ 2 Priory Ct/ High St/ Gateshead/ Tyne & Wear/ England NE8 3JC.

Not a great deal to report this time about the U.K. haps. We've had some great foreign bands play over here. RATTUS from Finland played a gig in Leeds with about 16 other bands. WRETCHED from Italy played a short tour with DISORDER, and were well received. TOXIC REASONS from the U.S. are here now and aim to stay a while, playing as many gigs as possible. The good thing about these visiting bands is that they have all played independently promoted gigs with cheap admission prices.

On the home front: the MOB have split up. CHAOS U.K. reformed with new guitarist and drummer, and are planning a 12" soon (should be more metal than previously). TOXIC REASONS are recording an EP while here, while they wait for their 2nd LP to be released domestically on Alternative Tentacles. ANTISECT got a new bass player, so have ANTISYSTEM (who are recording a 12" on Paradox, a Pax spin-off). They may make it over to the U.S. before the end of the year. SEARS from Birmingham are finally getting a record out--a 12" on Bluurg, followed by a 7" also on the SUBHUMANS' label.

New thrashing groups are: ONSLAUGHT, who have a fast DISCHARGE/G.B.H. amalgam sound. Getting an EP out soon (143 Glenfall/Yate/Bristol). DIRGE, fast

PLASMID-Keith Richards or what?



DIRGE

Photo by Kim Mullan

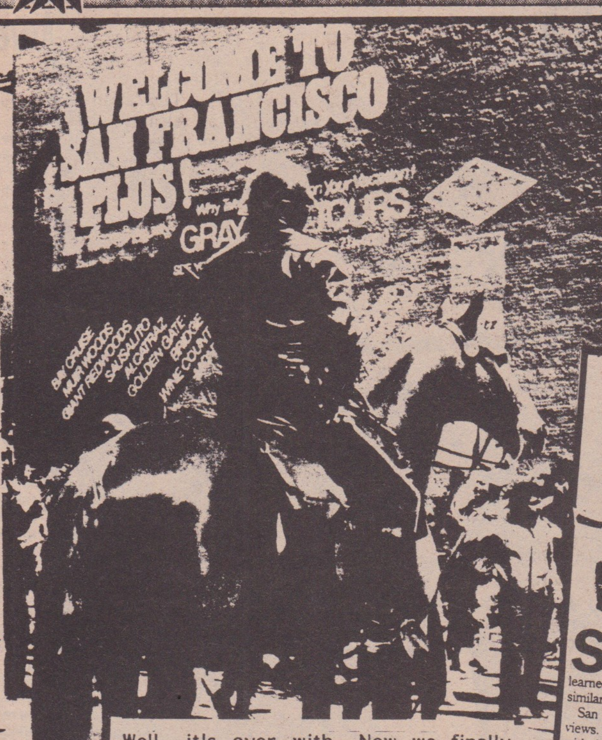
VARUKERS-type thrash, with female guitarist, A rare, and welcome, change from the norm (1, Richard Close/ Leicester/ LE3 3PS). PLASMID, a young shredding 3- piece who take much influence from CRASS, PENI, DISCHARGE, (15 Abbey Rd/ Rocester/ Uttoxeter /Staffs).

Lastly here, I've included a list of people who can organize gigs in various parts of England. Most of these people promote gigs for fun and not profit, so don't bother calling if you're into making big bucks. Mostly, they rent halls or arrange venues for great gigs at low admission cost. Hopefully, given this, more foreign bands will make it over here to play without using the big London-based booking agencies which often book unsuitable venues and charge too much! Unless your band is reasonably well-known here (1 or 2 LPs), then it's probably better not to try to set up gigs on your own, but to cooperate with some better known U.K. bands who you admire/trust to arrange to tour with them. Foreign bands on their own draw very little (even BLACK FLAG). Thanks to Dick of SUBHUMANS for much of this info. Dig

GATESHEAD (near Newcastle)
Paul 091-268-6866
SUNDERLAND
Raff 0783-75801
HULL
Shesk (XNT) 0482-20515 (d)
0482-843411 (n)
ROCHDALE
Jack 0706-79814
WINSFORD (near Manchester)
Mike 0606-54241
BRADFORD
Robby 0274-499895
1 in 12 Club 0274-734519
LEEDS
Nick Toczek 0274-721867
NOTTINGHAM
Dig 0602 845003
Simon 0602-618187
BEDFORD
Cian (LEGION OF PARASITES)
02302-2960
OLDHAM
John061-652-5481
WILTSHIRE area
Dick (SUBHUMANS)
0225-702853
BRIGHTON
Tom 0798-22657
PLYMOUTH
Mike 0752-665136
DEVON area
Higgs 0237-25495
LONDON
100 Club
Ron 01-636-0933
LIVERPOOL
Neil 051-630-6555
LEAMINGTON SPA
Anthony (VARUKERS)
0926-496069
LEICESTER
Phil (DIRGE)
0533-890539
LONDON
Luciano (squat gigs)
01-226-0980

Convention '84

by Kent Jolly



Well, it's over with. Now we finally have a chance to sleep, eat, and rest- the luxuries of life that we seem to rush have fogotten during the mad rush of convention week. The Democratic National Convention itself was just four days, from July 16-19, but busy ones they were. I'll try to give a day by day description of what I saw, and a summary at the end. Just bare with me- it was a busy week and I'm still spinning.

Eight people arrested during anti-Falwell march

By Leslie Guevarra
Examiner staff writer

Nearly 2,000 demonstrators protesting Jerry Falwell and his Moral Majority, U.S. intervention in Central America and other causes rallied yesterday in and around Union Square.

The first three arrests occurred after a skirmish in front of Saks Fifth Avenue on Powell at Post Street. Officers used clubs to subdue the crowd that spilled into the street.

A nurse, who had run to the aid of the protesters, suffered a bloodied head requiring stitches.

Moments later a group calling itself the Anarchists staged a "Death-In" a block away. Led by man in punk garb carrying a black flag, 24 men and women, many of them with Mohawks and multi-colored hair, lay down in a circle in the intersection of Post and Stockton streets.

They blocked traffic for nearly 20 minutes and stalled motorists leaned on their horns. Four mounted patrol officers escorted platoons of the police tactical squad to the corner as the Anarchists scrambled off the asphalt.

Five members of the group were arrested. Others emptied overflowing garbage cans into the street, and later set afire a dumpster heaped with trash at Geary and Powell streets.

"It's a small group of people, people from the Revolutionary Communist Party and punk rockers associated with the Livermore Action Group, who are responsible for all the problems," said Deputy Chief George Eimil, commanding officers in the streets.

The Anarchists disagreed. They said they're affiliated with no group but their own.

Later the mood became tense when the demonstrators began moving toward Union Square, crossing against lights and jamming the intersection. The crowd was too rough for Gray Panther Hilda Cowan, 70, of Berkeley, who had marched for a while and passed out leaflets with the others.

"I don't want to be here if the police are going to start a riot." Then she went home.

Thursday, July 12- Anti Moral Majority Demonstration. This was kind of a warm-up demonstration. Here we got to see what the cops had in mind for us, and they got to see that there we many concerned, angry people ready to demonstrate.

The demo began at 4pm at the Holiday Inn at Union Square, where Jerry Falwell and Phyllis Schlafly were in town for a "Family Forum" conference. It looked like the cops were ready for war. They were there in full force- riot squad, mounted police, motorcycle cops, and the special new "tactical squad", an elite group of specially trained cops(remember SWAT on tv?). They had the demonstrators set up just wherewere they could keep an eye on us and make sure we couldn't do much of anything. How much can you get away with when you're on a sidewalk against a wall with a barricade keeping you from the street, and cops on horseback parading back and forth in front of the barricade?

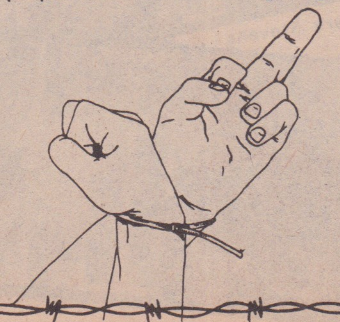
At first I was disturbed because people seemed content to walk around in circles chanting slogans(including of course the slogan of the week-No War, No KKK, No Fascist USA) and holding picket signs in the nice little playpen the police had set up just for us. We joined in that formality for awhile, and then decided that a little street action would be much more appropriate, not to mention fun. With the amount of cops in front of the hotel, we decided to go around the block and hopefully surprise them- but they followed us every step of the way(driving up one way streets, on sidewalks, etc.), and we didn't really get anything done except get them annoyed at the "punks playing games".

As the rally moved down the street towards Union Square, the cops swarmed down the middle of the street, keeping people off the street, on the sidewalk, and out of the way. All of a sudden we got to see a show of what these macho pigs were really like. There was a scuffle down the street and people started running down towards it. Turns out some cops had started beating on a medic as she was bending over someone that was hurt- for what reason they thought this necessary we'll never know. The other riot squad cops were facing the crowd holding their billy clubs in front of them, jumping around like a bunch of apes.

The cops on horseback then herded the rest of us out of the street and onto the sidewalk. Even though I was standing on a sidewalk, one cop repeatedly backed his horse into me- I guess I wasn't looking at him with the due amount of respect? Things then began to get a bit more exciting. People were disgusted by the cops, and began to get riled and yell insults. Although I think that taunting the cops can be pretty stupid, I do like to see people's blood get boiling, and if this is the way it has to happen, so be it.

After this came some street play and die-in's. We did one intersection and remained down for quite a while- at least 3-4 minutes. Then we got up and moved down to the next corner further from the cops and did another die-in, this time utilizing newspaper boxes and trashcans as roadblocks as well as our bodies. And with this, as well as the first die-in, I was amazed that it took the cops so long to come(though they did come and did arrest a few people). It seemed as though they were letting us amuse ourselves, and that kind-of disturbs me. We were definitely blocking traffic, and the horses, motorcycles, and riot squad could have gotten through no problem, but we didn't even see them until we had gotten away with a lot of stuff at the second die-in. Then two paddy wagons drove up, and the police with the help of undercovers nabbed three people, and the rest of us dispersed into the crowd. The cops then stood around looking "threatening" but not really doing much at all.

Saturday and Sunday, the 14 & 15. These two days were basically quiet, positive "celebrations" like free concerts, parades, and marches. These went off with little hassle except for 2-3 arrests during the Bastille Day/Legalize Marijuana parade were people were busted for giving away pot.



photos by Matthew Stadler Dave Econome Mark Stevens

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By Seth Ros
Examiner sta

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Dave Econome

Peace punks' week of rallies

By Seth Rosenfeld
Examiner staff writer

The one rainbow absent from the floor of the Democratic convention made its splashy presence felt outside Moscone Center all convention week.

It was the lurid spectrum created by the wild streaks of yellow, pink, purple and green in the spiked, sheared and mohawked hair of the "peace punkers" as they hit the streets to chant, to "die-in," to rock out and to generally protest the Democratic Convention and what they scornfully label "politics as usual."

The punkers (they hate the label, especially when they're called "peace punkers," but then they hate all labels) made appearances at virtually all last week's major demonstrations. More often than not, when they made the scene confrontations resulted.

Peace punkers are a minority at most protests, but with their striking appearance, press and police have focused on them. This, they charge, is grossly unfair, even though they are the first to admit their appearance is part of their philosophical statement.

It's unclear who leads the peace punkers.

"They've got to have some kind of leadership," said Deputy Police Chief George Eimil, "but I don't think that it's any kind of a structured hierarchy."

Chief Cornelius Murphy said, "I think there's a cadre of leadership there, but we haven't necessarily identified it."

What they despise and detest is "normality" — 9-to-5 jobs, authority, nations, capitalism, corporations, any institution that eats away at personal freedom. They eschew rhetoric, slogans, labels and leaders.

Like all revolutionaries, cultural or political, they want to remake the world in their own image.

"As a group," said Deputy Chief Eimil, "they're unruly, but not violent."

Jeff, Jo and Neon Death are squatters in an abandoned downtown building. They scrounge for discarded food, eat at soup kitchens and wear free-box clothes. They found their refrigerator and furniture on the street.

Jeff and his friends are among the 84 arrested for conspiracy to block sidewalks in Monday's Democratic War Chest Tours. They say they are committed to non-violence.

"We don't like leaders. When you have a leader, you're giving up power. You're saying, 'Do it for me.'"

Jeff estimates that there are about 150 peace punkers in The City; other estimates put the number much higher. Before coming to The City, Jeff, an adopted child in his mid-20s, flirted with college and served in the Air Force.

Jo's father is a Republican attorney in Washington, D.C., and her mother, is a Reagan administration employee. But she doesn't think much of party politics. Nor her parents.

"Our parents are the sleaze factor," she says. "In my opinion, the electoral system we have in the U.S. is a front, a facade, for the multinational corporations that fund exploitation around the world," Jo says.

"They (the Democrats) are not changing. They're a little reform," said Jeff. "There's a slight difference (between the parties), but it's so small compared to the range of possibilities that its insignificant. If voting could change anything it would be illegal."

"That's a slogan," Jo said, correcting him.

"I know," Jeff said. "But I like it."

Neon Death is 23. His father is a Washington, D.C. health industry lobbyist. "I think there's enough on the planet for everybody," he says.

"Why try to change things? I'm not just going to crawl up in a hole and go away," said Neon Death. "I care so I have to do something."

"Hippies were the punks of the 60s," said Jo. "I'm interested to see what will happen in the year 2000, what they'll be calling us – if we're still around."

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Jeff and his friends are among the 84 arrested for conspiracy to block sidewalks in Monday's Democratic War Chest Tours. They say they are committed to non-violence.

"We don't like leaders. When you have a leader, you're giving up power. You're saying, 'Do it for me.'"

Jeff estimates that there are about 150 peace punkers in The City; other estimates put the number much higher. Before coming to The City, Jeff, an adopted child in his mid-20s, flirted with college and served in the Air Force.

Jo's father is a Republican attorney in Washington, D.C., and her mother, is a Reagan administration employee. But she doesn't think much of party politics. Nor her parents.

"Our parents are the sleaze factor," she says. "In my opinion, the electoral system we have in the U.S. is a front, a facade, for the multinational corporations that fund exploitation around the world," Jo says.

"They (the Democrats) are not changing. They're a little reform," said Jeff. "There's a slight difference (between the parties), but it's so small compared to the range of possibilities that its insignificant. If voting could change anything it would be illegal."

"That's a slogan," Jo said, correcting him.

"I know," Jeff said. "But I like it."

Neon Death is 23. His father is a Washington, D.C. health industry lobbyist. "I think there's enough on the planet for everybody," he says.

"Why try to change things? I'm not just going to crawl up in a hole and go away," said Neon Death. "I care so I have to do something."

"Hippies were the punks of the 60s," said Jo. "I'm interested to see what will happen in the year 2000, what they'll be calling us – if we're still around."

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Seth Rosenfeld
miner staff writer

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Stanya Kahn

Financial District Demonstration

Punk Rocker Protest —84 Arrests

By Peter Page and Randy Shilts

More than 80 demonstrators, many with dyed hair and mohawk cuts, were arrested during the bustling lunch hour in the Financial District yesterday after they blocked traffic on Kearny Street.

It was the most serious civil disobedience action by radical members of San Francisco's punk subculture, who have formed the most raucous wing of recent political demonstrations.

Police moved swiftly to arrest 84 demonstrators who took part in what they described as a War Chest Tour of Financial District corporations that, they say, invest in nuclear weapons.

The arrested protesters were transported in a bus and paddy wagons to the Hall of Justice, where many of them were booked on felony charges of conspiracy to block traffic. Organizers have announced plans for similar "die-ins" tomorrow in the Financial District and Thursday at the Moscone Center site.

Cheered on by scores of punk rockers, some with their faces concealed by bandanas, a speaker accused the world's second-largest bank of loaning money to South Africa, Central American dictatorships and to the Polish government during its crackdown on the Solidarity union.

Police said they ordered the demonstrators to clear the area. Protesters, however, said no dispersal order was given by officers and said the first indication they had that arrests were to be made came when officers told them they were under arrest for conspiracy.

Officers arrested 70 people, who were immediately put into the custody of sheriff's deputies backing up the arrest teams. Other demonstrators sat down at the corner of Bush and Kearny to protest the police action and were also arrested.

The punkers, in torn T-shirts and polychromatic hair styles, are a relatively new force on the political scene, part of a new generation of protesters who prefer street theater and spontaneous action to marching with placards.

Monday July 16. The first of the three Democratic War Chest Tours. A bit of background before I tell what actually happened on these days.

Unlike many of the other demonstrations, which were either pro-Democratic or trying to influence the politicians and/or delegates, the War Chest Tours were trying to expose how the Democrats and the electoral system are run by big money and multi-national corporations and how they support escalating militarism. There were no monitors("peace police"-as at past tours of corporations) keeping tabs on things because that tends to promote authoritarianism. This was not held in the "official protest area"(about 1/3 of a barricaded parking lot directly in front of the Moscone Center), but in and on the streets of the financial district, where the root of the problem(money) is. Finally, this was to be an educating corporation by corporation tour, and hoped to encourage spontaneity and creativity in disrupting business as usual.

On Monday the tour began at the world headquarters of Bank of America. A group of about 200 gathered in a circle while a talk was given about B of A's control of the Democrats(the chairman of the board, who is a republican, sits on the Host Committee for the DNC and helped fundraise the $3 million raised for the convention).

Then the tour moved across the street to Diamond Shamrock, where another talk was given(another big $ contributor to the convention as well as a major producer of chemicals-was one of the largest suppliers of Agent Orange to the gov't for use in Vietnam). While this was happening(which by the way was not blocking the sidewalks) police surrounded the crowd and people were not allowed to leave. Then it was announced that everyone was charged with conspiracy to commit a misdemeanor (obstructing the sidewalk), which is a felony charge, and were under arrest. Four paddy wagons were already there, and the police began roughly leading people away, twisting arms and putting on handcuffs tightly.

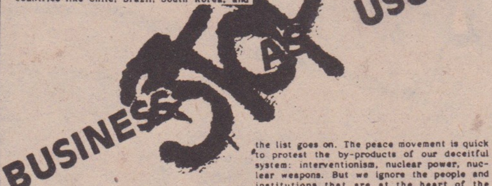
While this was happening, some of the people not trapped staged a die-in in a nearby intersection, which was quickly broken up by police, with the many undercover cops grabbing the people who had participated. This brought the count up to the mid 80's. Most of the people busted were let out early in the morning(one girl was held for 3 days due to a discrepency over who she really was), and a court date was set for that Friday.

Tuesday July 17. Tuesday was supposed to be, in my eyes, the big day, as the Klan had said they were going to march. The protest was scheduled for the "protest area" at noon because no one knew for sure when and where the Klan was planning to march.

This was disappointing too. In a place like where we were (a sidewalk across from the "protest area") you have no choice as how to demonstrate. You get in the street, you're busted, and having the crowd be long and thin and spread onto a sidewalk made it difficult to even get people together enough to chant the same chant at both ends (again favorite chant- No War, No KKK, No Fascist USA). It was encouraging to see people gather together with enthusiasm, but walking around in a circle chanting "Cop's and Klan go hand in hand" trapped on about 50 yards of sidewalk just doesn't cut it. And by the way, the Klan never even showed up that day at all.

That afternoon was a Livermore Action Group rally, and although it wasn't packed with people, I thought it enjoyable because at least it gave people a chance to get better acquainted for Weds. and Thurs.

Corporate mentality; profits before people. Our system congratulates business even if their success is at the expense of millions of people. We slap their wrist if they become too forward with their policies but look the other way when shop is secretly set up in fascist countries like Chile, Brazil, South Korea, and



the list goes on. The peace movement is quick to protest the by-products of our deceitful system: interventionism, nuclear power, nuclear weapons. But we ignore the people and institutions that are at the heart of the problem. In each of our workplaces we experience the total disregard of human dignity, yet we are alarmed when we hear that Wells Fargo loans to nearly all the nuclear weapons builders and McDonalds sells their hamburgers in places like El Salvador. Their message is clear: money is more important than human beings. It is time we expose the business world for what it is, and put a stop to it.

Wednesday, July 18. Twelve noon. Many of us started at the squatters demonstration, protesting the amount of unused housing space and the amount of people in S.F. who are homeless. Carrying banners and talking on a microphone, we moved down Market Street towards the Embarcadero (where the War Chest Tour was scheduled to begin for Weds). There, we were met by people telling us "Break up! Disperse! There's too many cops! You're walking into a trap!" So, we did, but as it turns out....

Before the tour, there was a press conference (which attracted lots of media), which dealt with the purpose of the tour and what really happened Monday (as opposed to the medias portrayal of 'crazed punk rockers'). Then the tour took off--about 300-400 people plus lots of media. Things went relatively smoothly from corporation to corporation, with people able to give the raps about each as it was passed. A small scuffle arose with the cops (who also were following along en masse) at Bechtel, where people were knocking on the windows in time to the chants. A line of Tac Squad cops moved in, and the only reason no one was arrested or hurt was that the media stepped right in to take pictures and the cops would have had to go through them.

The tour continued on with the cops near at all times. Different guesses as to why no arrests were made are: 1) the cops would have had to arrest some members of the media, or 2) there were so many people that a bust that big would have to have shared the front page with the Democratic nominee.

Hundreds Arrested in Two S.F. Demonstrations

By Edward Iwata and Bill Wallace

In the angriest surge of protests to mark the Democratic convention, 369 people were arrested yesterday at two rowdy demonstrations.

The mass arrests at the Hall of Justice last night and in the Financial District yesterday afternoon were the largest in San Francisco for at least 20 years.

The raucous day started when 150 demonstrators split off from a "War Chest Tour" rally at Moscone Center, which attempted to draw attention to the involvement of international corporations in war industries and oppressive governments.

"The protesters used different tactics this time," said San Francisco police Captain William Scheffler. "They were a lot more vocal and aggressive, and the people in the bank were terrified." Tactical police and officers arrested 87 people.

"No order was ever given to disperse. We were being peaceful and they just surrounded us and started arresting people," protester Billy Nessen of Oakland said.

Speakers at the "Rock Against Reagan" rally criticized the downtown arrests and urged the crowd to march to the Hall of Justice and "shut it down."

At about 7:30 p.m., mounted officers backed by police in riot gear moved in and began making arrests.

As police officers advanced, the crowd chanted, "Sex party cops" and "Dan White was a cop." Demonstrators accused police of inflicting unnecessary injuries while dispersing the crowd with officers on horses and motorcyles.

"We had reports that the demonstrators would come down and try to shut down the hall, free the prisoners and trash the building," Police Chief Con Murphy said. "They want to be arrested, and we are accommodating them."

Groups of undercover officers swept in from the sidewalks to make several arrests. By 8:30 p.m., the large blocs of protesters had been broken up, and the demonstators had been been dispersed over an area covering several blocks.

As the crowd melted away, police officers and sheriff's deputies began the Herculean task of processing the night's 282 arrests.

Night of protests ends with 282 more arrests; city jail full

Thursday, July 19. R.A.R. Day. The War Chest Tour meeting point was the "official protest zone", where the R.A.R. gig was. It started by marching away from the Moscone Center to Wells Fargo (an investor in over 32 major nuclear corporations, as well as in South Africa), where a talk was given amid chants and boos. Today's group seemed to be more loud and visible.

From there we continued to the Pacific Stock Exchange (the 'big business' scoreboard, as it were, where lives are bought and sold for the sake of profit). People were chanting and noisemaking there for a while, and then we continued up to the Bank of America. As we got up to the plaza, they were busily finishing locking all the doors (I should say here that most all the corporations on all the days were prepared for us and already had their doors locked--I don't believe that any corporations were entered by any protesters on the tours). As we chanted "Hey Hey B of A, How many people have you killed today" and knocked on the windows, all of a sudden the Tac Squad came between us and the building. There were no major confrontations with the cops, as everyone joined hands in a circle and listened to someone tell about B of A, then quickly left the plaza, crossed with the lights (like good, law-abiding citizens) and continued down the street. Suddenly, from one corner we were blocked by cops on horseback, who got up <u>on</u> the sidewalk and began coming towards <u>us</u>. Everyone turned and began to walk back where we had come, only to be met by more horses on the sidewalk on that side. As it turns out, we were boxed in against a wall, with trees and cops on horses blocking our view on either side, and parked on the street was a delivery truck and high-walled pick-up, thereby obstructing our view on all sides but directly in front, where all you could see was cops. Then we were told that we were charged with 2 counts of obstruction and were under arrest. At this point, most of us were laughing at what a joke it was. Those of us that were cornered (about 80) were far outnumbered by police, and we hadn't even done anything illegal yet--we were busted simply for walking down the sidewalk. Also, there was <u>no</u> warning or order to disperse.

Anyhow, then we were hauled off to jail, booked, and put in holding cells where the long process of sitting and waiting for <u>something</u> to happen began. We <u>very</u> slowly were allowed phone calls. At one point the people who were making phone calls came back excitedly telling us of hearing hundreds of people chanting "Let them out!" (More on that later on). That got us excited for a while, and then back to boredom. We didn't get to see our lawyers until after midnight, and ended up being released at about 5AM. As we were heading home, we got hassled by cops some more.

This is Tim reporting now. While Kent and 86 others were cooling their heels inside the S.F. Hall of Justice, the R.A.R. show went off fairly smoothly. There were around 5000 people in attendance--and more punks than I'd ever seen in one place before. (Where did they all come from and why aren't they ever at shows?) The crowd was a curious mixture of punks, hippies, straights, gays, various minorities, and skins. As Dave M.D.C. said from the stage, "We're all family. Let's take care of each other." (At the same moment he said this, several people lurched out of the crowd near the 'pit', bleeding as some skins were up their usual stuff. Guess it proves you can choose your friends, but not your family). For the most part though, things were amazingly comfortable between all the different types there, and everyone seemed pretty glad to hear REAGAN YOUTH, DICKS, M.D.C., and the D.K.'s. (Jello did get pulled from the stage by some jocko goon, but returned virtually unscathed).

Throughout the show, various speakers informed people of the earlier War Tour bust, and urged people to march over to the Hall of Justice following the gig. And so when the D.K.'s finished, about 1000-1500 people , many of them punks, did head off on a 10-or-so block trek to the police headquarters. Once there, about half the crowd sat down in the street in front, while the other half stood. There was a phalanx of riot police ringing the front of the building, while mounted police and motorcycle cops took up positions on side streets. For about half an hour or so, the completely non-violent crowd chanted such slogans as "America/ Land of the Free/ Free to the power of people in uniforms" (T.S.O.L.), "Sex Party Cops" (in reference to the recent sex scandal involving large numbers of S.F.P.D.), and "Let them go" (in reference to their friends inside). At one point, a bunch of hands slid out from some slits in a 3rd story window and waved frantically to the crowd, who went wild cheering back at the prisoners.

Although the crowd was peaceful, there was quite a din most of the time, so when a police officer announced through a bullhorn that "This is an illegal gathering. You have 5 minutes to disperse", only about 50 people were able to hear it. About 3 minutes later, a phalanx of cops sealed off the end of the block, while the mounted police sealed off other exits. There were about 200 or so people still sitting down, many of whom had decided to voluntarily be arrested in solidarity with their friends inside. But many others were stuck behind because they didn't hear the announcement, and some of them managed to jump fences and escape, while others weren't so lucky and were beaten back in with nightsticks.

The body of people who retreated then regrouped at the nearest corner, blocked first by a row of cops, and later by horsemen and motorscooter cops. They chanted support to those behind, while several Sheriff's department buses were brought in to take away the sitters. the cops moved on the crowd again, forcing them back yet another block. There was all this time a helicopter circling overhead,

reporting demonstrator's positions, and lots of plainclothes cops were in the crowd. They be yelling and encouraging demonstrators to do stuff, but would later jump and arrest protestors, brutally knocking them down and sometimes beating them. When the crowd retreated the second time, again some sat down in the middle of the street, blocking the intersection to traffic. The mounted police charged, and some people were trampled, and even more arrests were made. All told, 282 were busted that evening.

By this time the police tactics had largely broken up the throng, with clutches of 20- 30 people here and there, and more plainclothesmen picked off solitary members. When this occured, sometimes people would fight back (for all they knew, two thugs were jumping them), and and a melee would ensue. Ironically, there were no skinheads at this demonstration. At gigs, they're always talking about 'unity' and acting tough (claiming that punks are 'just a bunch of wimps'). But when it came to facing off against a real power threat, not one was to be seen.

Meanwhile, there have been many complaints about police brutality, some witnessed by the media. Some occured during demos, others while people were in custody. A lot of them were cases of needless harrassment, such as handcuffs being applied too tightly (causing many a hand to turn blue and stay blue for hours), or of detainees having to wait hours to take a leak, or having to wait for hours in a cold, foggy, damp courtyard in the middle of the night with no blankets. Even when the plastic cuffs were being snipped off, several people had their wrists cut open.

An altogether different form of harrassment occured when a group of arrestees were leaving an arraignment hearin.g. They were met by more Tac Squad cops, who then re-arrested some, hauling them away from the protesting lawyers. It seems that Mayor Feinstein had given the S.F.P.D. free reign (she even hosted a party for them a few days later), and the abuses of civilian rights are mounting up faster than we can record. Many demonstrators (who were all filmed by the police) are being followed once outside of custody by undercover cops. The general theory is that this is just a preparation for how the police will deal with any future anti-war movement, given the expectation of Reagan's re-election and a subsequent war for the U.S. in Latin America.

The media coverage has focused, of course, on the "punk crazies", showing spikey heads whenever possible. This leaves the impression that the demonstrators are just some kind of irresponsible rabble, not to be taken seriously. The same tactics were used in the 1960's, when police brutality was acceptable, as long as it was directed at 'lowlife hippies' or minorities. But once the anti-war movement began including large numbers of people from the middle class, the media started raising a stink about the cops vamping on the clean-cut protesters. Now, let's get back to Kent.

A few words about Friday at the arraignment. Most of the charges were dropped to infractions, except for the "assault on an officer", which stayed as a felony. At one point, when one person's name was called out, he announced that he refused to co-operate unless all charges were dropped and all property returned (the system "lost" many people's possessions), and then walked out, followed by two others. Bench warrants were issued for their arrest, and on Monday they turned themselves in voluntarily.

A San Francisco police officer leading away a demonstrator during a protest July 13th at the intersection of Stockton and Geary. The officer is not wearing a badge openly and does not have a badge number visible. Capt. Richard Shippey, the ranking officer commanding uniformed police units during the week-long demonstrations, refused to reveal the name of the officer, as did public information spokesman Insp. John Hennessey and Steve Johnson, an assistant to Police Chief Con Murphy.

GUARDIAN PHOTO BY MARTIN E. KLIMEK

SFPD officials will not say how many non-uniformed officers it deployed during the convention or any of the demonstrations, but Bay Guardian reporters observed arrests being made by more than 40 individuals who had been among those marching to the Hall of Justice on July 19th to protest the arrests of 87 War Tour participants earlier that day. Although the undercover agents appeared older than most of the demonstrators, they blended in easily with the media. Reporters for this newspaper also saw individuals making arrests without identifying themselves as police officers.

Stephen Schectman, an attorney for the West Bay Legal Co-Op, told the Bay Guardian he witnessed seven arrests by non-uniformed individuals who did not identify themselves as police officers. Police spokesman John Hennessey told the Bay Guardian non-uniformed officers must show either their badge or their ID card when making arrests.

The police arrested a few R.C.P. (Revolutionary Communist Party) members for allegedly "organizing" the crowd, and rumor has it that the cops were told to "look for certain people" that day at the arraignment,

A few points in conclusion. The undercover cops: they seemed to more visible at the D.N.C. than other demonstrations, but the most important thing for people to realize is that they are there. They dress semi-normally and float through a crowd looking for 'troublemakers' to nab before anything starts. Watch what you do, because the person next to you could be a cop. Realize that this is a police state we live in and act accordingly.

Security: we saw how the S.F.P.D. acted during the D.N.C. They spent over $4.5 million on various security measures, and have everything from plastic handcuffs to flash-stun grenades. Though they didn't use everything this time around, keep in mind that they are ready to quiet the voice of the people during any upcoming demonstration.

All in all, I thought the demonstrations came off fairly well, considering that the S.F.P.D. was trying their damnedest not to let us get away with anything. One thing that bothered me though was seeing some demonstrators jeering at the cops, which seems like a rather pointless arguing to me. Also, I think people should keep in mind to educate , rather than harrass, office workers. As these people are potential allies, they should be persuaded to listen to us instead of being too scared to come out of their offices and dismissing demonstrators as a bunch of violent, unorganized jeering goons.

Another very important aspect is just to educate others on street actions and tactics. What the cops are likely to do in these types of situations and what we should do--like be aware of our surroundings, so that we don't get boxed in, and how to deal creatively with the police, instead of randomly jeering or screaming.

Remember that every bit helps. Even if there's not an organized demonstration, there's always spraypainting. Leafletting outside corporations to office workers is another. And just generally confusing the normal flow of business where you work. Whatever you feel you can do.

What's next? Well, the Republican National Convention is in Dallas, Aug 20-23. If you're interested, call one of these info #'s- 212- 533-5028, 415-552-9629. Other than that, you can always contact the Livermore Action Group in Berkeley, or Bound Together Books at 1369 Haight St, SF, 94117. Both places have access to a wealth of information and materials, including the War Chest Tour Handbook. Send a SASE and some change to help cover printing costs. And get involved. Some action, any action, is better than no action.

IF THE G.O.P. WON'T STOP THE WAR . . .

WE'LL STOP THE G.O.P.!

Dallas Republican Convention. Aug. 20-23, 1984. Be There!

ITALY

Hi folks. Punk in Italy began....Oh no! Not just another bloody report from Italy! No, this time something pretty different has happened. We, the guys working in GDHC (which is Granducato Hardcore, a non-profit cooperative between bands and people in the scene) have opened a club in Pisa. If this doesn't set your balls on fire, please consider the fact that it is the only HC club in all Italy. After the police stormed the Virus, places to get a gig have become very few, so we felt the need to create a safe place. The club is called Victor Charlie (Viet Cong). We have a place there too where we distribute records and tapes at no charge, so any band that wants their stuff distributed should contact us.

Victor Charlie is a pretty different place to play. First of all, because the bands are always payed. This sounds strange to people here, because bands are usually never payed. That's why some bands, even after many years of playing, can't afford to buy instruments. That's why we decided to pay bands, and to help bands deliver their music in the best way (good PA, safe place to sleep, no bouncers, etc). We've had gigs so far with, WAR DOGS, I REFUSE IT!, PUTRID FEVER, NOT MOVING, STATO DI POLIZIA, CRASH BOX, WRETCHED, NEGAZIONE, DECLINO, DISORGANISMI, NEGATIVE DISARCORE, CHAIN REACTION, and 3 bands from Germany (ENDLOSUNG, PORNO PATROL, and The REST, all from Berlin). We arranged the Italian tour for those great bands, and Dave from P.P. can tell you how ripping-off the situation is in Italy. This ain't no shitstirring; just plain truth. we also put on RAW POWER's last gig before their U.S. tour. They got their LP out too, and they're hotter than hell, so don't miss them live. We encourage every HC band from all over the world to contact us and we'll try to set up shows.

Some cop news: About 1 month ago the movie "Another State Of Mind" showed in a cinema in Florence. Being the only show in Central Italy, a lot of punks came. Afterwards, they gathered in a bar to eat and talk. Soon the cops arrived, saying that the punks were scaring people with their hair and clothes. They wanted the punks to leave, and they didn't want to. So the cops arbitrarily arrested 4 of them (Sandro of I REFUSE IT!, Sid of CHEETAH CHROME MOTHERFUCKERS, his girlfriend, and Beo of WAR DOGS). They were taken to the police station, and because of a law in Italy against terrorism, once you're in jail you are banned from that area for 5 years. Three of them weren't from Florence, but Sandro is (been there 6 years and has a house). Theorhetically, even if he was really committing a crime, they can't really ban him. But you know, if there's someone who doesn't give a fuck about the law, it's a cop. And once you're banned from one place, it's easy for them to ban you from others. GDHC wrote an article about this for local and national papers, to let people know how you can be treated while eating a sandwhich. But what's the use of yelling in the land of the dumb?

More news: I REFUSE IT! recorded a single on Attack Punk Records, and it's by far the best they've ever recorded! CRASH BOX, trying to play in the U.S., got an EP out. CHAIN REACTION, the hottest band right now, will have a tape out soon. WAR DOGS, and my band CCM, plan to share a 12" in the autumn, and then tour Germany and France in December. If anyone can help us out, please contact me soon!!!

KINA, another powerful band, got a tape out. Also, DECLINO/NEGAZIONE put out a tape together. GET IT! Virus put a tape containing some recordings of the police storming the place, and of the great rally they had against the "sociological" meeting to "study the behavior and interests of the juvenile gangs."

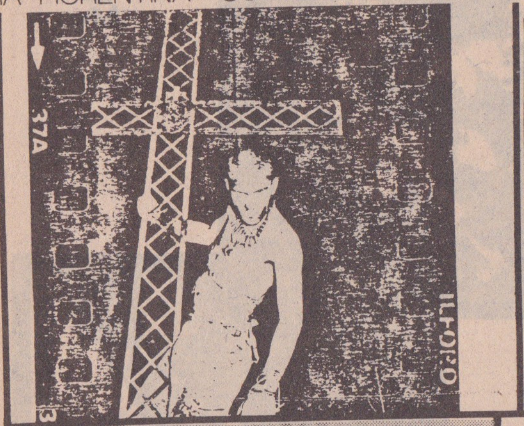
Some bands like DECLINO, KINA, and NEGAZIONE are touring Germany, thanks to the almighty Andreas (he he), while IMPACT played in Spain. Foreign bands we're waiting for are: TOXIC REASONS, YOUTH BRIGADE, DKS, B.G.K., INSANE, TERVEET KADET.

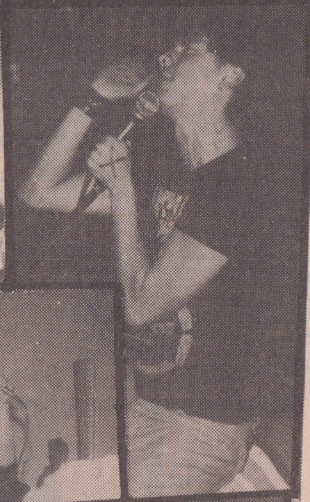
Thanks to all the people who support the international scene!

Antonio Cecchi/ C.C.M./ Via V. Veneto 5/ 56100 Pisa/ ITALY.

VICTOR CHARLIE

VIA FIORENTINA – CORTE TIEZZI. 6 – PISA





I REFUSE IT-top left
CRASH BOX-top right
C.C.M.-above
STATO DI POLIZIA-left
WAR DOGS-right

CORRIERE MILANESE

Ordinanza del pretore e irruzione all'alba degli agenti

La polizia sgombera i punk dal «covo» di via Correggio

Una quarantina di giovani sorpresi nel sonno e costretti ad abbandonare i locali occupati abusivamente - Protesta nel pomeriggio davanti all'assessorato all'edilizia popolare

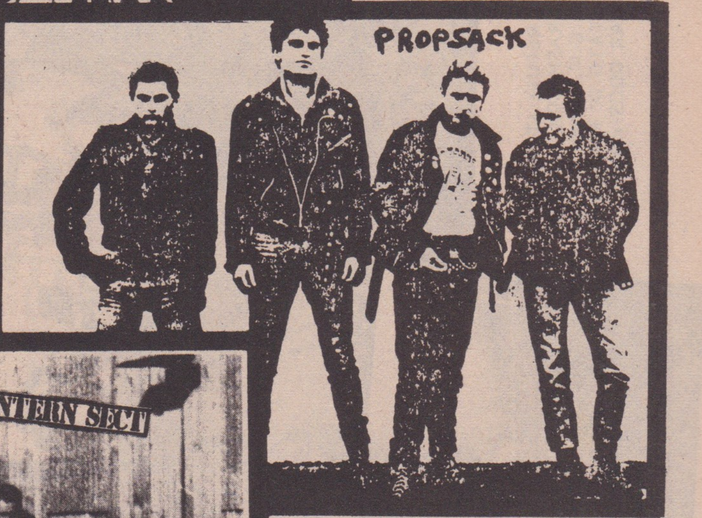
Each time I read MRR I'm glad to see international reports about Finland, Brazil, Australia, etc..but what about France? From the first issue of MRR, I've never read a report on the French scene. It seems that French punks don't give a shit about their own scene. So I decided to send one even if I'm more into U.S. punk/hardcore stuff.

Let's forget about history; just remember that the punk movement started at the same time as it did in England (mid-76). and we've had some really great bands like GASOLINE, GUILTY RAZORS, 1984, or METAL URBAIN (who was the most known French band of the time). They all broke-up between '78- '79, but in fact the scene really grew-up in the beginning of the '80s with bands like OBERKAMPF or LA SOURIS DEGLINGUEE, who became the leaders of the French punks, and still are. These 2 bands released several singles and albums, some great, and some without originality. A few other bands broke-up rapidly, like PROPSACK, and just had time to be on samplers.

With 1982, it seemed that there were two main musical punk styles. The first is what you call "skunk". It means very English influenced, in a "Oi! style", a very low riff with football chants. Chaos Records is one of our independent labels, and they did a lot in that direction: if you hear one of their releases (Chaos En France, for example), you'll hear how they make all the bands sound the same. That's why most of the bands (KAMERA SILENS, KOMINTERN SECT, REICH ORGASM, TROTSKIDS, NO CLASS, etc.) who appeared on their samplers, 45s, or LPs, lost credibility and originality.

On the other hand, lots of French bands prefer to produce their records themselves. One can see that these ones are into early '77 style, like KAMBRONES, DEMENTS TRAGIQUES, WUNDERBACH (but their first LP was out on New Rose, the most important indie record label in France), SUB-KIDS, BRIGADES, or LA HORDE (this band recently fell into junky-punk-trash after being the most scandalous band last year). A few bands don't fit into either of these 2 styles, like KARNAGE (more CRASS-oriented), WARUM JOE and BERRURIER NOIR (using drum machine and guitars only).

CHAOS



EN

FRANCE

In 1983, the bands started to learn about HC, and S.S. KIDS appeared with a terrific single, along with NEVROSE, TOREROS AFTER OLE (a Spanish band who split their time between Madrid and Paris). More and more, it seems that punk bands are giving consideration to international HC, changing their music like COLLABOS, NO CLASS, and BLANK S.S. who changed from mid-tempo to fast thrash. New HC gangs are ANGRY RATS, HEIMAT, or LES MORSURES. You can hear some of these bands on a new sampler on New Wave Records (New Wave has been our best fanzine, and has been a label too for a couple of years now) called 1984: The First Sonic World War. I shouldn't forget KIDNAP, who have a cut on the new MRR sampler, and LES CADAVRES, who already have a split LP with VATICAN and a 45 on New Wave (Nore: the drummer of LES CADAVRES is American and used to play with UNITED MUTATIONS). If you're interested in some French releases, I recommend the following: WUNDERBACH LP/ Paris-Londres, S.S. KIDS/ 4-song EP, KAMBRONES/ Douce France, KARNAGE/ 3-song EP, Apocalypse sampler LP, and the forementioned 1984 sampler on New Wave. I will end this report with some usefull addresses in France:

Zines

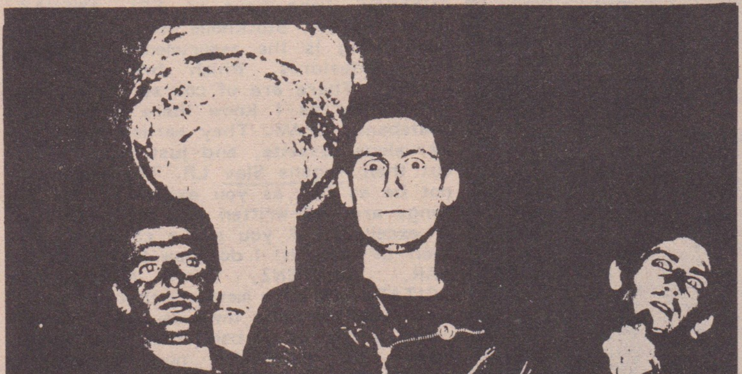
New Wave / B.P. #6/ 75462 Paris/Cedex 10/ France...Guerilla Urbaine/ c/o Jean-Yves Lozach/ 77 Rue Casimir Delavigne/ 76000 Le Havre/ France...Le Demoniaque/ B.P. 68/ 77312 Marne La Vallee/ Cedex 2/ France...Agent Orange and New Wave available through New Wave.

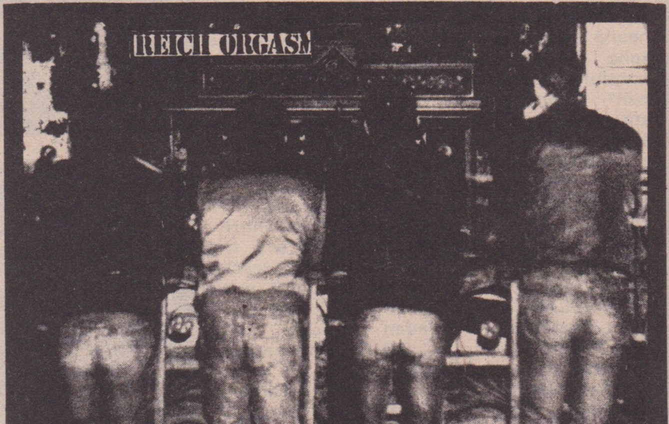
Records

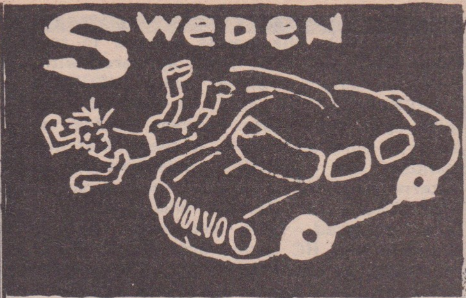
Chaos Prod/ B.P. 22 41/ 45012 Orleans/ France...Bunker (a record shop that distributes all French punk records overseas and does mail order, as well as distributing foreign hardcore in France--so bands, if interested, send samples)/ 1 Rue Lakanal/ 38000 Grenoble/ France.

One last note: I have an important radio show in Lyon called "Western Front", which has a lot of notoriety in France and overseas. It's 2 hours a week every Friday, and is dedicated to U.S. punk and HC stuff from '77 to nowadays with a 15-20 minute international section (we play Scandanavian stuff and Japan's STALIN a lot). If you want to get airplay, please send samples of your records, demos, etc., to me, Gerard Miltzine/ 23 Bd Mal Leclerc/ 38000 Grenoble/ France.

Photos by New Wave, Le Demoniaque, Chaos.







BY PETER AHLQVIST

Hi there! Well, I haven't written this scene report, even though I've been trying for months, because I'm lazy. And besides, I hate to do introductions. Anyway, what I'm going to tell you about is the recent happenings here. As these are my viewpoints, some Swedes will agree and some won't.

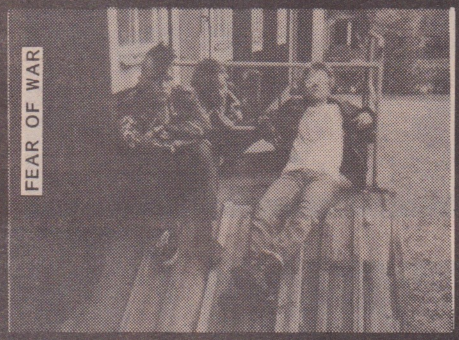
What the hell is happening here really? Everyone seems to be putting out records, tapes, and fanzines, and the best part is that most of the stuff is really fucking great! The Swedish scene has never been so good, recordwise. Most are D.I.Y. and sell about 1000 copies. Why so few? Well, Sweden doesn't actually have many punks and distribution is difficult (with a little help from people abroad, this wouldn't be such a problem). The music by most swedish bands is pretty similar to the British thrash sound, but lately some U.S. hardcore-influenced bands have emerged. One such group is BEDRÖVLERZ who come from my hometown of Fagersta. I recommend you check them out. Actually, it's hard to take them seriously as they wear dresses and skirts when they play and look like Gary of the DICKS. They have a split cassette (with ASOCIAL) called How Could Hardcore Be Any Worse? Their lyrics are good and the music is really something, especially the mid-tempo songs. They will be doing a split EP with FEAR OF WAR in September. ASOCIAL is also heavily U.S.-influenced. At the time of the tape, they were Sweden's fastest group, but now they play slower and more originality comes through. They have some tracks on the Really Fast Compilation #2 LP, and a more representative EP will follow in the fall. FEAR OF WAR you should really keep an eye out for. A split EP and cassette are being recorded this month, and their music reminds me of Boston's JERRY'S KIDS. Another up-and-coming band, MODERAT LIKVIDATION, is neither U.S. or Oi influenced. They were a victim of a language barrier when MRR heard their first EP, and interpreted the song "KKK", with its Oi chants, as possibly reactionary. The skinhead "seig heil" chants in it were part of an anti-cementhead song, and "Antifag" is against porno, and not all gays. I can see how MRR misunderstood, but their EP is great-- so buy or die! ASTA KASK is S.L.F. meets hardcore. The music is very catchy, with powerful poppy strength. They are very popular here, to say the least. So far they have 3 EPs and tracks on 2 samplers. A split live EP with ZYNTHSLAKT is planned, and the band will represent Sweden (along with E.A.T.E.R.) on a ROIR international cassette. As for E.A.T.E.R., I think they've gone through some line-up problems. Hopefully, they're back in action.

CRUDE S.S. must now be pretty known to MRR readers from the article in #13. The band has 2 new members, are writing their lyrics in English, and are much more politically concerned. They will be on Pushead's international sampler LP, and they will be on another California-based sampler, Empty Skulls #2. Also, a 7" EP will be out in September. Still going strong is T.S.T., who date back to '77. I

ASOCIAL

SNOBBSLAKT

KURT I KUVOS



FEAR OF WAR

ARROGANTA AGITATORER

find it strange that they aren't more popular, as their debut LP is marvelous. Maybe it has something to do with communication, as these guys do not communicate with anyone abroad. They have a new 12" EP, but unfortunately they released it on a local record store label, which makes it expensive. They turned down the chance to put it out on Birdshit Records, which would have made it a lot cheaper. ANTI- CIMEX's third EP, Victims Of A Bombraid, is now out and it's a killer. They get drawn more and more towards the earlier DISCHARGE sound all the time. This record is not as raw as the previous one, but is more powerful, which bodes well for their LP coming out in autumn. I'm not too sure about the band's attitudes though, cause they don't seem to practice what they preach. They plan to make a European tour with England's SKEPTIX. HEADCLEANERS/HUVUDTVÄTT seem to be the most popular Swedish band abroad, which is due to their X-Centric Noise release of The Infection Grows EP. Here, they are known and popular, but no one seems to know anything about the band. We don't even know for sure who the guys behind the instruments are, and they don't do any gigs. Their debut LP, split with KURT I KUVÖS, is out. And what about KURT I KUVÖS then? Some of you may have heard them on the first Really Fast LP, but to those who haven't, I can tell you they have a pretty characteristic sound with an unusual voice and lots of drumming. And, they are pretty politically concerned. Two of the members are the guys who run the Really Fast label. As to Really Fast, they have meant a lot to the new Swedish explosion. The first compilation spread the music/message of several young Swedish bands, and now get ready for the second, which will feature such fine young bands as: ASOCIAL, AB HJÄRNTVÄTT, DISTRUST, TATUERADE SNUTKUKAR, BRISTLES, RTS, SOTLIMPA, SUBWAY ARMY, etc. the only criticism I can make is that it takes them so long to release the stuff that the bands will have progressed more by then. Another band who'll be on #2 is MOB 47 from Stockholm. They just put out a 9-song EP on their own, which is pretty good. But they need to find a permanent singer. The Stockholm scene is pretty bad, considering how big the city is. At the moment, there are only a few other HC bands such as: KRIXHJÄLTERS, SS INDIANERNA, and dare I admit it, ÖRONSTÖRNING, that are good.

Other than these, there are a a few '77- sounding bands, like: ROLANDS GOSSKÖR (who have an EP), AWSMAK, ANTI-RAKISH. Stockholm stinks. The only good thing is the assortments of stores, like skatestores. Which brings me to skating. There are of course skatepunks, but as far as I know there is only one skateband, SLAM. They earlier put out a marvelous cassette, and just recently put out their Ingens Slav LP. The music may not be as fast as you expected, but the songs are well-written and the production is excellent. If you get a chance to get their LP--take it! I do know that FEAR OF WAR, EXISTENZ, and ARROGANTA AGITATORER have members that skate.

From the same town as SLAM (Gävle) comes a sort of Oi band that were earlier known as BIZEX-B, now known as BROADWAY BOYS. Their former incarnation did put out 2 LPs. A new EP will come out this summer.

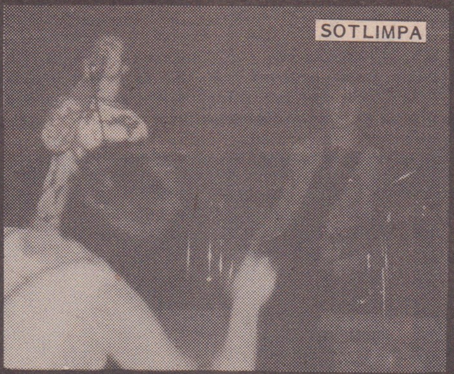
Some guys who are really doing something valuable for the Swedish scene are the Granberg twins. OK, I know that they are ugly, but you still can't ignore them. For instance, check out CHARTA 77 (containing one of them). They have a 12" out now, and it even has a poem written by one of the member's dad. well done! ZYNTHSLAKT, the band the other twin is

in, has put out 2 split EPs. One is with the PAST, and one with N.O.S. These guys also lead a disorganized funnypunk band called ANGRY RAISINS. S.S.G. hasn't been heard of for a while, and I'm not sure if they're still going. MISSBRUKARNA is also ineffective at the moment. They haven't even managed to release a 17-song cassette they recorded a year ago. What a pity! NYX NEGATIV hail from Blekinge in the south of Sweden, and are among the Really Fast bands. They have a tape and cuts on 2 samplers. D.N.A. will soon have their debut vinyl. The MRR Welcome To 1984 LP has a cut from a pretty unusual Swedish band, the BRISTLES. Why unusual? The fact is that they have a far bigger influence from Oi than most bands here, but combine it with a bit of HC. Together, it sounds great. They put out one EP, and have another coming out with a new singer. The old one, Viking, was thrown out because he turned out to be a racist, and besides, who'd want to have a singer with the Swedish flag tottooed on his arm? In the same region we can find such fine bands as ARROGANTA AGITATORER, NONCENS, and EXISTENZ among others that will be heard from later (DOKTOR TJOCK OCH ATOMLIGAN, DIS-CREDIT, SNOBBSLAKT, and ANTI-ACKORD). As for EXISTENZ, they put out a lovely EP, Listen, and will probably release a new one this summer. They are said to have slowed down, so watch for some musical change. ARROGANTA AGITATORER still only have the Arrogans EP out. Their MINOR THREAT/ S.O.A./ ANTIDOTE influence can easily be found in their music, but they seem to lack that something special that makes a great band. The same goes for NONCENS, who's EP Society wasn't that good. They tried to play a variety of punk styles, but failed. They are supposed to have progressed, so give their upcoming EP a chance.

SOTLIMPA, one of the softer-sounding bands, has plans to release a 12" on Skvaller Records. Their first EP was a disappointment as it was weakly produced. If they can capture just a bit of their live evergy on the new EP, it'll be super. They are one of the best bands live. Perhaps their cassette does, but I haven't heard it yet. It's out on Ägg Tapes, who have put out product by MODERAT LIKVIDATION, TOTAL ARMSVETT, BRISTLES, TATUERADE, SNUTKUKAR, AB HJÄRNTVATT, etc.

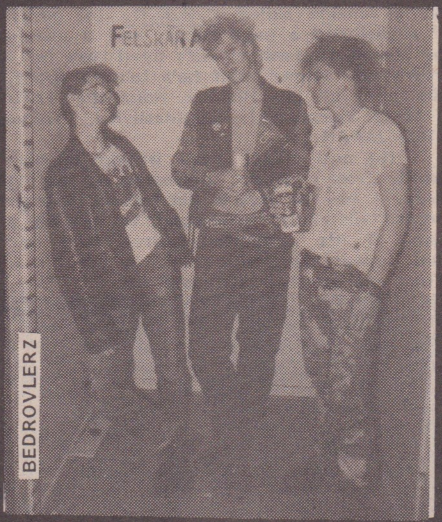
Back in action are two Gothenburg bands, ABSURD and SKITSLICKERS. Both had earlier put out EPs, but personally I didn't think they were particularly good. SKITSLICKERS cracking noise is pretty good, but I don't like their lyrics. Available for a couple of months has been the Crucified By The System EP from the Kristinehamn band AVSKUM. The music is very raw with clear influences from DISCHARGE, DISORDER, CHAOS UK. It's nothing unusual, but is still very good. Their lyrics make me wonder though. The last band I'm going to tell you about before going on to lesser-known bands is the funnypunk band with the terrible name UGLY SQUAWS UNDERWEAR. They will have a few tracks on a sampler, but what kind of band is this that has songs like "Christ Is a Sausage", "Bite a Skinhead", "Harmonica Hardcore"?So save your money and get ready for their cassette Skittles, out in Sept. The band features members from various Fagersta/Norberg bands, and they are arggghhhh.....

As for lesser-known groups, I will start with DISTRUST, a lovely band with a cassette, another coming out in the UK, and an EP for late fall. PRODUCT ASSAR are a good band on the first Really Fast sampler, but nothing else has happened yet. RAPED TEENAGERS, earlier known as DESTROY, has their second tape coming out, and it should be great. SNOBBSLAKT


SOTLIMPA

TALUERADE SNUTKUKAR

ANTI-CIMEX


BEDROVLERZ

E.A.T.E.R.

isn't too good, but are interesting. They are now Sweden's fastest band, and an EP is expected soon. DOKTOR TJOCK OCH ATOMLIGAN has been described to me as a speeded-up version of BAD RELIGION, and if that's correct, they must be wuunderschon. A 12-track should be out soon. TROJNE from Stockholm are really awful on vinyl, but fast as a shark live. INGRON HUTLOS is great live too, with a wonderful stage performance. They'll be on Really Fast #2. TALUERADE SNUTKUKAR are the only Swedish band that makes the Granberg twins look cute. They play very chaotic music that doesn't stink, but the members do. AB HJÄRNTVATT are very young, but still lovely. You might call them a funnypunk band, but they don't exactly live up that stereotype. They are all nutters. ARABENS ANUS is a pretty soft punk band that has an EP out. Three of the tracks remind me of ASTA KASK, but others are metal-oriented.

ZEB & THE FAST ONES seem to have a PETER & TEST TUBE BABIES complex. at least their Raggare Beware 7" does. It's funny that the record hasn't caught any attention, because it's not that bad.

Let's see, what else can I write? Gigs are nearly impossible to get unless you're one of the better-known bands. This is because most gigs are D.I.Y. (it's impossible to play in bars). Lately though, we've started an alternative organization to put on gigs, etc. we've done 3 very cheap, anti-commercial shows with out-of-town bands. Besides this, the Uproar Project has produced a 24-track cassette with ASOCIAL and BEDROVLERZ (get it for $2 from my address), but in September we'll put out a split FEAR OF WAR/BEDROVLERZ EP and a CRUDE S.S. 7". In December, we hope to put out a low-priced sampler LP featuring 16-17 Swedish bands doing 2 songs each.

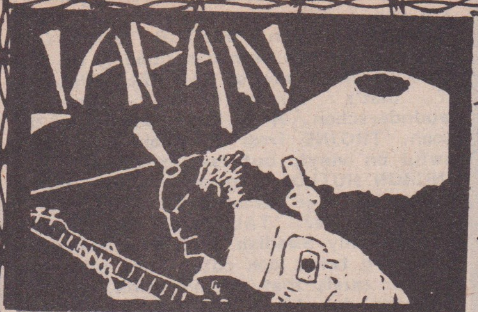
Zines??? We don't have too many good ones left, but new ones spring up all the time. Most seem to feature the same bands, ordinary questions, etc. But some are worth supporting. Another zine is Six Pack, done by me and four others. We're really interested in HC/punk from all over the world, and would like to hear from you. We do all sorts of reviews and recommend you send us your stuff. Anyone interested in Sweden can write me for addresses, info, records, etc (I carry most of the records released, but nearly no tapes). Please include an I.R.C. or you'll have to wait months for a reply. See you!

Peter Ahlqvist/ Floravagen 20 c/ 773 00 Fagersta/ Sweden.

P.S. If there are any American bands who are interested in getting 10-15 copies of their records sold in Sweden, you can write me. I'll trade your records for the same amount of Swedish records, which you can then sell.

CHARTA 77

ZYNTHSLAKT



TOKYO-To everyone's distress, the COMES broke up in May, and Chitose (female vocalist) is no longer performing at all. Her voice was rather underplayed on the No Side akbum, and really should have been heard live for maximum appreciation. Two former members, Naoki (guitar) and Minoru (bass) have helped form a new band, LIPCREAM. Their sound is as powerful and impressive. Drumming is Marui, originally from ABURADAKO (plays for both), and the vocalist is Jha Jha who used to sing for SYSTEMATIC DEATH. The incestiousness of the scene does not prevent them from being interesting or original, as they stray musically from the obsessive U.K. mania that most Japanese participate in. LIPCREAM states its major influences as the BAD BRAINS, M.D.C., CRUCIFIX (names often unknown in this country). Their LP is due out this month on Hold-Up Records.

Marui of LIPCREAM & ABURADAKO

The ex-COMES drummer, Matsumura, has formed a band called GASTANK, with Baby (bass) and Tatsu (guitar). Watch for them in the future.

A strong U.K. (EXPLOITED) influence is apparent in the set performed by GHOUL. Their singer has one hand, and used to sing for TRASH, a pioneer hardcore Japanese band.

The EXECUTE has a number of singles out, and an out-of-print LP. New EP due out this month.

The STALIN has finally got a permanent bassist and guitarist, and a new record will be out in August, followed by a tour. The new material's composition will be based upon traditional Japanese poetry forms (tanks and haiku), so Michiro's (singer) newest innovation is "tanku". It should be interesting and different, as this group is continually evolving.

Among the countless small clubs, four permit HC, and two permit reckless dancing. Yaneura and Rokumeikan are of the latter variety, while Yoyogi Step and Jam fit into the former.

I heard the LOODS at the Jam. They are a persistent, CLASH-influenced bunch, occassionally displaying original riffs and a punky dance beat. Their guest guitarist was Tam (of G-ZET, producer of ADK Records), and he adds lots of color and diversion to the LOODS with his versatality (I heard him play with the STALIN).

The openers on this show were the REAL and MASTURBATION. REAL was reasonably unmemorable; poppy, post-punk, lots of love lyrics, and very limited in the range department. MASTURBATION, a metal-punk outfit, have been around for the last 3-4 years. They are exhibitionist, with make-up and physical gesticulations; not for my taste, but well performed. Nearly heavy Metal.

Minoru of LIPCREAM

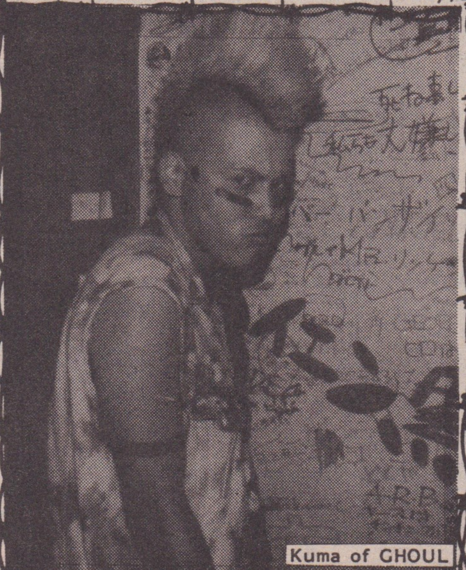
I have been in contact with Doll magazine, who also owns City Rocker Records (COMES, GISM, STAR CLUB, etc). They would like to give publicity to various U.S., German, Swedish, etc. underground music. Bands should send them a biography, photo, and record. The address is Aota Building 303/ Koenji- Kita 3-1-9/ Suginami-Ku, Tokyo ₸166/ JAPAN. They run a record shop called Boy, which has the largest selection of Japanese indies in the country, and carry lots of imports.

Roger, who lives in Tokyo, supplied the photos for this article. He is working on a fanzine called U.N.K.D. (of which I've included a page here), and it should be out in September. He's lived here for 5 years and knows what he's talking about. His address is: Hi-City Honancho #201/ 2-11-10 Horinouchi/ Suginami-Ku, Tokyo ₸166/ JAPAN.

He and I are both willing to help bands from overseas interested in touring here. I may be able to get Edison (a large record distributor/promoter) to promote a band if it's publicized/desired here and can appear demure enough to get visas. They are somehow affiliated with Doll/Boy, and sell many, many imports. The address is: U.K. Edison/ 7- 15-14 Nishishinjuku / Shinjuku, Tokyo ₸160/ JAPAN.

That's it for my trip to Tokyo.

Hannah Raimann/ Kawashima Textile School/ 418 Ichihara-Cho Shizuichi/ Sakyo-Ku, Kyoto 60111/ JAPAN.


Kuma of GHOUL

Here are some addresses for various people in Argentina involved in the punk scene--a follow-up to last issue's report.

Bands

LOS VIOLADORES/ Mundy/ Presidente Luis Saenz Pena 1776 1°C/ Capital Buenos Aires/ Argentina (1135)...LOS BARAJA/ Poca Vida/ Sitio de Montevideo 1845/ Lanus Este Buenos Aires/ Argentina (1824)...COMANDO SUICIDA/ Alejandro Mariscal/ Zatala 3474/ Capital/ Argentina (1426)...TUMBAS NN/Javier Lhievos/ Avenida Donato Alvarez 2555/ Capital Buenos Aires/ Argentina (1427)...LOS LAXANTES/ Felix Gutierrez/ Jacinto Diaz 2641/ san Ysidro Buenos Aires/ Argentina (1642)...LOS INSERVIBLES/ Patricia Pietafesa/ Jose Marmol 1432/ Capital Buenos Aires/ Argentina (1255).

Zines

Reaccion/ Calle 15 N°356 2°A/ La Plata/ Argentina (1900)...Vaselina (send IRC)/ Avda Donato Alvarez 2555/ Capital Buenos Aires/ Argentina (1427).

Crossing The Frontier Of Music

by Ken Lester

D.O.A., Knights of a New Crusade, Weightwatchers from Hell, on tour in Europe: seven countries, 29 shows, six rough weeks. It was the best of times. It was the worst of times.

A tale of conflicting realities--an adventure that illuminated the current defects and limitations of the punk/hardcore scene and maybe stumbled over the roots of a new resistance culture. An odd time of decay and regeneration.

For what it's worth, here is a collection of personal observations and rants on D.O.A., the tour and the scene, which may be a point of departure for further adventures.

Corpselike is the best way to describe the punk scene in Britain. It has not disappeared; there are still a lot of committed people around. It is just not alive in any meaningful sense. Punk has become a subgenre of the music industry, file under folk-rock (loud). What was once vital, rebellious and threatening is now comfortably protected under the umbrellas of "Music" and "Style". Punk set out to destroy the edifice of corporate rock'n'roll and is now just another tombstone in the Music firmament.

Gigs at the semi-legendary 100 Club, where D.O.A. played their first London date, are for the most part die-hard cult-affairs, a self-limiting weekly ritual for appropriately dressed regulars. Punk is no longer an attitude or a challenge but a musical style, a discipline, where deviation from the cult rules effectively eliminates one from participation. The people left want to belong to a group. It is a losers' game which offers diminishing returns for bands stuck in the rut.

Once it took 10-30,000 record sales to break into the U.K. independent sales charts. Now, 3,000 sales puts a record in the Indy Top 20.

By and large the U.K. punk scene is no better and no worse than any of the other British trends. It simply represents the triumph of style (form) over content, resulting in a lack of meaning and a visible degeneration. Those "punks" who tire of one style eventually drift over to the latest, more sophisticated trends, hanging out at the Bat Cave or Camden Palace, whatever is more current or receiving sufficient publicity.

Even the CRASS "followers" who should represent a more active, committed and articulate wing of the punk scene too often wear their anarchy Ⓐ and CRASS emblems as talismans to indicate a moral superiority and distinctness from the unenlightened rabble. Unfortunately, the symbols do not translate into fresh or creative actions.

The U.K. punk scene is not a growing organism. There is a virtual lack of direct communication between cities, and there is little or no alternative network of bands and fans working together. With few exceptions all gigs are handled by "professionals" who surf and skim the wild waves of the happening trends.

Against this daunting backdrop, D.O.A. did have some positive experiences. In the northern city of Leeds, Britanarchist performance poet Nick Toczek put together a show which included Mensi (of ANGELIC UPSTARTS) reading his poetry and singing working class folksongs, Spartacus R, an idiosyncratic Rasta one man band; and the skinhead poet Seething Wells. It was an unexpected event that stirred up a lot of different elements and started the punks jabbering.

"DOIN' THE DRUID"

KEN & DAVE GREGG AT STONEHENGE

Bristol hosted the best D.O.A. gig in the U.K. Organized as a benefit for the Vancouver 5 by the Bristol Peace Centre it took place in a church converted into a community hall and was liberally lubricated by the cheap local cider. The whole affair exuded a cooperative enthusiasm. The British SUBHUMANS (a great band who don't look like xerox punks) played as did TOXIC SHOCK, a provocative feminist band. D.O.A. crashed at the Peace Centre amid wall to wall people and intoxicated debates between meat eaters and Vegans (people who eat or use no animal products) of the Animal Liberation Front just back from harassing a fox hunt. It was a day to make friends and learn.

D.O.A.'s second London gig was another benefit for the Van 5 and a Japanese anarchist condemned to death in Japan. It took place at the Ambulance Centre, a large squat which had previously hosted M.D.C. and CRUCIFIX. D.O.A. shared the stage with the HAPPY END, a 15-piece revolutionary orchestra complete with music stands, and a quick-witted poet named Michael Belbin. The coop atmosphere, large size and flexibility of the Centre was a foretaste of scenes to come in Europe.

The U.K. and European tour had minimum and maximum objectives for D.O.A. as a band. On the minimum side it was a vagabond tour promoting the U.K. release of "Bloodied But Unbowed" and a low budget vacation. On the maxi-side D.O.A. hoped to generate publicity which would boomerang their ideas and music back to North America and establish the band as a viable act in Europe.

D.O.A., by and large, got great reviews including a full page article in the NME describing them as "the best hard rock band in the world." In the U.K. the weekly music magazines, or comics, as they are called, are very influential, totally corrupt and quick to latch on to any story line that might give them the edge on breaking the "next big thing." They are not above manufacturing the latest trend out of nothing, only to expose its vacuous nature six weeks later. Hence the New Romantics, Oi, and Post-Punk non-phenomenoms.

To survive as a working band it is absolutely necessary to generate hype but it can be fatally dangerous if it is not connected to some reality. Unfortunately, musicians and urban guerrillas are often the most tragic victims of hype. They start to believe that the quantity and quality of hype has something to do with their own success even before a real public base exists for their ideas or music. In the music field the most dramatic and sad example of this process is the CLASH who seem to believe that merely talking about social issues and rebellion can actually change something in the world. Instead they have turned such talk into an element of style guerrilla chic, and talk minus action equals zero.

Right now, in Britain, as everywhere, the media hobby horse is cutie-pop artists playing Dance Music with a guitar edge, some of which even has relevant social lyrics a la GANG OF FOUR. This illustrates once again the shortcomings of music as a social force. Without a way to confront the status quo all protest is absorbed and converted into commercial trends and style.

On this matter it is absolutely necessary for the fans to push the bands and musicians: not by demanding impossibly high moral standards and consistency from them but by creating active combat situations for the music makers to participate in. Situations that take into account the economic, technical and promotional realities that allow a band to live and grow in an alternative resistance culture and thus give substance to their lyrics and music.

In that sense it makes no difference what type of music is being performed or the styles that surround it. Punk may not be dead but who cares if it is alive if it doesn't represent anything? Better to "Free Nelson Mandela" and dance to the

SPECIALS AKA than listen to a bunch of punk blowhards ranting to the same two hundred converted. The object seems to be to communicate the need for action and to push it further by involving more and more people in a rebellious culture. Leather, studs, chains, mohawks and skinheads do not of themselves make an exciting and dangerous movement.

On the continent, D.O.A. discovered more vitality in the punk/hardcore scene than they experienced in the U.K. This was partially due to the music's more recent acceptance (the Europeans like the best of U.K. and North American scenes) and partly due to a generally higher social awareness there.

In Europe, D.O.A.'s gigs for the most part took place in Youth Centres (YCs), squats and Autonomy centres which are organized and run by their members and/or residents. The youth centres, a number of which had obtained funding from local city administrations, served as multi-faceted activity centres for a wide range of young people. They included not only peformance spaces, but bars, restaurants, theatres for films and plays, printing and silkscreen facilities, record and bookstores, meeting rooms and places to crash. It is out of such centres that much of the European peace movement and radical cultural scene is organized. Without the YCs and squats D.O.A. would never have been able to survive in Europe.

The YC atmosphere allowed a much broader mix of personalities to participate in the punk/hardcore scene. The rigidity of style was resuced if not eliminated altogether.

In Holland, the only country to Refuse the Cruise, or at least delay it, and where marijuana and hashish are legally sold in stores, D.O.A. was lucky to hook up with the guys from B.G.K. (Balthassar Gerhard Kommando), who lent equipment and provided places to stay. D.O.A. played two gigs in Amsterdam, one at the established Paradiso, a huge hall and the other at the city's largest remaining squat, Welingen.

In Copenhagen, Denmark, D.O.A. played at the Youth Centre and the Saltlageret, a large nightclub affair. Accommodation was provided at a huge squatted apartment building. The people on the fifth floor had volunteered to look after D.O.A. and feed us in their large and efficient collective kitchen. The Valkyries, a group of militant activist women who live there, wanted to know why D.O.A. sings "Let's Fuck" and seemed satisfied if not happy with the explanation. Like the crew in Bristol, people in Europe seemed open and eager to talk about issues. In fact, a willingness to exchange information and experience, as well as active participation in organising events, seemed an important part of their enjoyment of the music. For them the music is an important and integrated adjunct to multi-dimensional social activity, not a comfortable means of escape or retreat from a hostile world.

Beginning in Holland and prevalent throughout Europe (excepting Yugoslavia and Italy), violence and confrontations between punk and skinhead factions became a significant problem at gigs. In some cities, notably in northern Germany, it is almost impossible to put on gigs. D.O.A. was forced to stop playing and referee battles in Amsterdam, Rotterdam, Freiburg, Vienna and Berlin.

In West Berlin, the show was at the Pankehallen, an immence factory converted into a cultural complex. Trouble started before the band arrived when several hundred of the 8-900 people attending smashed in the windows, broke down the doors and expropriated the alchohol stocks. Amid this chaos, a small organized group (10-15) of Nazi skins infiltrated the concert. These people really were "Nazi" skins belonging to one of the many neo-Nazi organizations that are reviving in Germany, committed to Hitler's vision of national socialism and the ascendancy of a pure German nation. Just as D.O.A. took the stage, the Nazi skins began shooting Roman candles and emergency flares into the crowd. When punks moved to eject them, the Nazis sprayed Mace and began throwing rocks and debris into the general panic. Then they released smoke bombs and moved in an organized fashion toward the exits, pipes, chains and knives drawn. They did not get away without sustaining substantial damage as the punks are used to fighting the police in Berlin and quickly reorganized themselves for the counter-attack. Many people ended up in the hospital with serious injuries.

Amid this madness D.O.A. performed. To not do so would have rendered the neo- Nazi attack a success. It seemed that bands must take the same risks as an audience and not allow intimidation by goon squad tactics.

A lot of people wanted D.O.A. to denounce "skinheads," but the band (who themselves have had skinheads) felt the length or sytle style of hair was not a basis of opposition to goon attacks. Many skins are as cool as any punks and to ostracize people because of hair style is counterproductive, creating divisions where none exist. The real solution is to identify the totalitarian nature of such goon attacks, the effort to confine the realm of freedom through violence or the threat of it. The neo-Nazis do not attack for fun--they see punk/hardcore and the attitudes and cultural energy it represents as a threat to their political ambitions.

In Berlin 1984, it was particularly poignant to remember that fifty years earlier similar demented gangs of thugs roamed the streets, victimizing their ideological opponents. They weren't skinheads--the disease of bigotry, authority and social terror was rotting in their brains under the surface of mere appearance.

The best defense is an offense that encourages people to fight together as a self-aware community to maintain those areas of freedom they value. A community that does not will crumble into the hollowness of its own fear and inactivity.

The gig at Pankehallen also illustrated some initiative dodgy aspects of the current punk/hardcore scene. While several hundred people breaking into the hall and drinking free beer shows some initiative and militancy, the whole effort seemed somewhat misplaced. The Pankehallen was a space controlled by the artists and people living there, the ticket price was not high, the beer was not overpriced, there was no brutal officious security. In short, everything was being done as fairly and close to the bone as realistically possible. The short term gain and excitement of getting in and drunk for nothing is wasted when weighed against the consequences. The hall will no longer put on punk/hardcore concerts and the promoter (a fan), is broke. The collective energy needed to create this sad situation would be better spent on a real enemy (one might fight back).

AUSTRIA

No matter what one may think of free culture for the people, the fact remains that rock music as we know it and places to perform it cost money. We only destroy ourselves when we destroy the environment and economy we need to survive. You can only shit in your own box for so long. As a promoter at a later gig in Vienna said (after he had returned from the hospital following a beating by a group of punks who demanded to see the D.O.A. show for free), "D.O.A. is the last hardcore show here. I can fill the place with the VIOLENT FEMMES, TUXEDO MOON or electro-pop disco and not get beat up or have the place sabotaged."

In constrast to the mindless violence and posing in the larger German cities, gigs in the smaller towns of southern Germany were extremely communal and energetic. A number of D.O.A.'s eleven German gigs took place in villages (20-30,000 pop.) at Jugendzentrums (YCs), where the kids would force the band into five encores, actually hurling them back on the stage until they played more. Then everyone would stagger off to a besotted after- party. These gigs, which were marginal financial affairs, had an intense spirit of participation from the locals, who supported each other and helped out with all aspects of the show, including paying more than their fair share to make the event happen. There were no fights between punks and skins and all types of people from the village would show up. It was face-to-face human contact all too rare in small North American communities where gigs almost never occur.

Midway through Europe, against the

photo by Gerhard Bos
HOF, GERMANY

strain of constant travel and gigging, the internal cohesion of D.O.A. began to wear thin. The band and crew were having adventures and doing the usual road show but new elements were intruding, specifically "musicianization". That is when a group of people playing music together for six years begin to take on the identity of musicians instead of ordinary people who just play music. They start to become involved with that identity to the point of virtual obsession with the personal details of producing music. The onstage sound becomes more important than what the audience hears; the technical details of playing become more important than the feeling conveyed; the backstage conditions--hot food, alcohol, juices, hot towels, showers, etc.--take on enraging proportions; the transportation and accommodation arrangements become more important than communicating with people.

Finally, the musicians substitute a credo of personal musical development for the impulses and objectives which led them to create magic in the first place. The audience is treated with disdain and viewed as another category of humans--non-musicians. Terminal cases of musicianization result in the recording studio recluse that abandons public performance altogether.

In the case of punk/hardcore, those bands that have been committed for a long time grow weary of constantly putting out for little or no return. They want a pay-off, if not in money, then in respect for their personal musical accomplishments. Added to this process is frustration, the anger at seeing countless moronic bands making millions of dollars, living like rajas spewing out watered- down drivel that you know you could do, if you wanted to. The desire to be recognized can be overwhelming.

Inherent in the destruction of a socially relevant cultural scene is this process of musicianization which infects the most creative forces. It is this corrosive that hollows out the aggressive spirit that has animated many of the influential bands. From a management and music industry point of view, the descent to Music is the essential ingredient that indicates a band is a domesticated and safe-to-handle product prepared to be manipulated and tailored to the demands of the market place.

The fact that D.O.A., BLACK FLAG, or the DEAD KENNEDYS are creative and good enough musicians to make it if they conform to the main stream is irrelevant. It is the conditions under which such bands make it that matter. If rebellious, dangerous music becomes the cultural mainstream by inflaming a passion for social activism and a dynamic critique of the way things are amongst everyday people, then more power to it. In the absence of such a development, the fact that another CLASH can be created is of no consequence. It is the scene, the resistance culture which must be developed if any alternatives are to survive.

The problems musicianization creates for a band are insidious in that they manifest themselves in the most destructive personal ways. Any criticism from within the group is viewed as a personal attack, creating divisions and splits. From outside, accusations of sell- out, egos-run-wild, backsliding, etc. rather than encouraging people to recognize the problem, only serve to set the music makers farther away frm their friends and audience. It seems that it is incumbent upon those that don't actually play music to use their own skills to create a scene where skilled people aren't forced to totally prostitute their art to fulfill their personal needs.

As the tour drew to a close, Yugoslavia and Italy proved to be the most surprising countries D.O.A. would visit. The scene in both places was quite different from the rest of Europe. Very few of the people attending shows had the punk style yet a great number were very knowledgeable about the punk/hardcore phenomenon, especially its social implications.

Yugoslavia, a non-aligned socialist country, was quite a shock since we had expected it to be a very restricted society, discovering instead a very active and public alternative scene. There were after-hours clubs, hardcore radio shows, fanzines, and most of all a thriving cultural opposition to the institutions and dictates of the State. D.O.A.'s concerts (attended by over 800 people a night), were not legal-- the band had no working papers, yet the shows went ahead unimpeded even after the police found out the aliens were in town.

The people D.O.A. met in Yugoslavia had a unique way of viewing their society. They do not like the U.S. or capitalism, with the exception of being awed by the glittering array of consumer possibilities. However, they find the Yugoslavian system boring, its promise muted by a technocratic administration and demobilized population. As one of the more articulate punks explained: "On paper we live in an

ideal or at least a very advanced society. We have workers' control of the means of production, collective administration, and a relatively wide realm of freedom. But there is an inertia on the popular level. We want to create a society of adventure. We are striving for a revolutionary culture that engages the future. We want to get out from under a comfortable but boring materialism and take some chances."

This is the reason why hardcore/punk seems to have made such a significant impact on the Eastern Bloc countires, particularly Poland and Yugoslavia. It is seen as the cultural expression of a new social direction for resistance against both the Soviet and American systems of control.

In Italy it was significant that D.O.A. was allowed to play at a Communist cultural centre. It was the first hardcore show ever presented there because the Italian Communist Party (now the largest party in Italy), had not made up its mind about punk. The "debate on punk" is still continuing within the party-- an attempt to decide whether punk is just another example of decadent excrement thrust out of declining capitalism or a legitimate expression of youthful protest.

A lot of Italian bands, like CHEETAH CHROME MOTHERFUCKERS and RAW POWER, are pushing the traditional bounds of music in their country. They help put on shows, distribute records and zines, spreading the word with zeal and humour. They are trying to find a place for cultural struggle in a volatile society where the old categories of Left and Right are duking it out toe to toe. The music one plays in Italy makes a difference and you must defend it.

There is little chance for commercial gain in a relatively poor country like Italy, which doesn't have a very highly-developed pop music aristocracy to aspire to. As a result bands tend to take their music and social role more seriously.

At the D.O.A. gig, the promoters showed great concern over how the gig was put on. The ticket price was reasonable and after 1,000 people had paid (enough to pay D.O.A.'s guarantee and all the other expenses), they let in another thousand people for free or donation. The stage set up was chaotic and underpowered but the spirit was exemplary.

The guys from CHEETAH CHROME MF, who travelled from Pisa and were added to the show at the last minute, refused to come in free, preferring to help the general effort by paying. In the hall a literature/record table was set up along with two bars and a spaghetti restaurant.

The battle for popular culture in Italy has raged for ten years. Young people have demanded that culture of all types be priced realistically and that promoters and performers treat audiences fairly, and they've enforced their demands militantly. There have been protests and riots at events as disparate as the opening of La Scala opera season to a concert by Lou Reed. On other fronts, punk events have become the staging area for attacks on police and the trashing of commercial and political targets. People united with a purpose can be very effective in keeping the authorities off guard. The Italians know how to enjoy themselves with a cutting edge.

After touring Europe with D.O.A., it seems certain conclusions can be drawn about the effective demise of the hardcore/punk scene. The current scene in Europe and North America has been reduced to style and cult status. To continue doing things in the same way will result in diminishing personal, economic and social returns. To not recognize or ignore the facts will be a frustrating and demoralizaing oversight.

At the same time, one could argue that a whole new terrain is about to open up for maximum rock'n'roll. The present dominance of Dance Music and artificially-created superstars will inevitably spin off its reaction--and that development, while unpredictable, would explode into the laps of raw, real

committed bands. The record industry has already anticipated the reaction and is buying up contrived glam- rock retreads in Los Angeles in preparation of the public turn against the DURAN DURANs, MICHAEL JACKSONs, AND SPANDAU BALLETs.

The historical period we are in right now is roughly analogous to the periods of pap that follow each burst of creativity in the history of rock'n'roll. Each recognizable advance has its recession while the forces of the music industry attempt to regain their control over popular culture and begin their planned manipulation of public taste.

Those developments which do not threaten the hegemony of the music industry (with all its obvious connections to the Military/Industrial Complex) are incorporated into it, denatured and used to placate the population's hunger for experience. To merely titillate the public's desires and manufacture spectacles is a time- honoured strategy of control. Remember Bread and Circuses sustained the Roman Empire.

On the most basic level getting people out of control seems to be the creative passion of rock'n'roll. That has always been its threat. From BILL HALEY, ELVIS, THE BEATLES, and Folk/Acid Rock to Punk, the fear of the authorities has always been that people infected by these cultural developments will no longer fit into the plan and will tip over the whole boring applecart.

People crave raw excitement. That is why they are drawn to rock and hardcore. What creates a genuine phenomenon is the engagement of these people in something that gives them a means and a forum to express their collective feelings in an undiluted way. Once the elements of cult style and commerce are allowed to take over, the power and freedom of the experience is restricted and crushed. Creativity becomes a chore and a ritual repetition, not an expansion of freedom.

In this process all of us are at fault. The bands and musicians for a lack of vision, an inward turning that only allows them to look at immediate details and focuses them on a musical dead end. Some bands no doubt will become as good at business as the businessmen presently playing guitars, but the spirit which initially animated them will be gone.

The fans and audiences are at fault because it is they who must necessarily create the limits of the scene. Is it thrash, break a toilet, and get bombed on Ludes and beer, or does it go as far as tearing down the boundaries of freedom

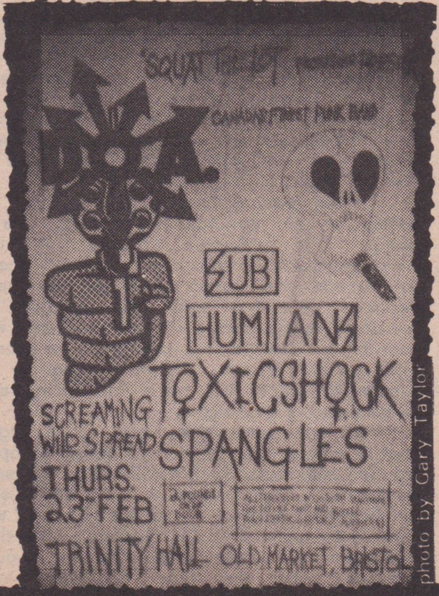


photo by Gary Taylor

and taking one's dance floor activism into everyday life. The bands are only the amplification of what already exists, the people must communicate new ideas and solutions. If we are only follow-fashion monkeys, then the music will reflect that lack of commitment.

Those who find themselves in the role of managers, promoters, indy record execs, and shopkeepers are at fault. Placed in the uncomfortable position of mediating between the economic and technical world and an often seething crucible of ideas and emotion, it is always easier to go for the bucks and control, nurturing those artists which are tame and fit into the "contemporary" sound. What should be occurring is an attempte to redefine the contemporary sound and create environments that involve more and more diverse people in collective experiences. Events and campaigns should be developed that draw people actively into the cultural process. The YCs of Europe and the Acid Tests of the 60's point to some multi-faceted possibilities.

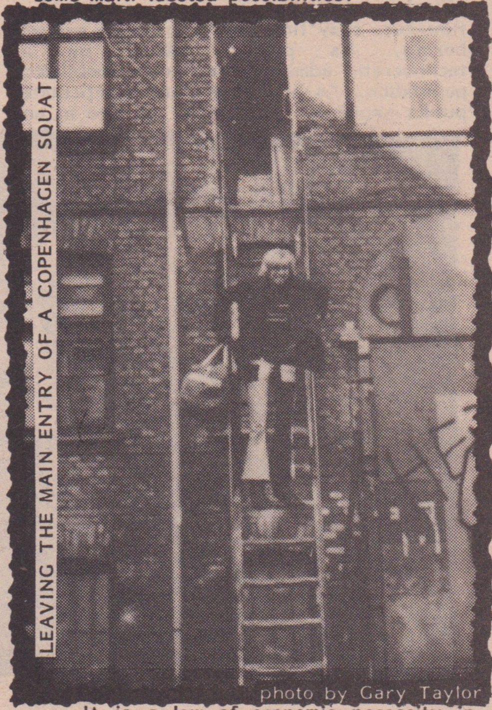

LEAVING THE MAIN ENTRY OF A COPENHAGEN SQUAT

photo by Gary Taylor

It is a law of economic necessity in our present world that enterprises must grow or die. Steady states may be a goal of an ecologically-sane world, but to stand still under present conditions will inevitably lead to entropy. Independent lablels and promoters can continue to be cheap A&R departments for the majors, or they can pay more attention to developing the social scene which gives them life. Bands can vainly continue to seek the Holy Grail of a recording contract, magazines can plot after the circulation of Rolling Stone, and promoters can hope to latch onto the next trend. . .all these things are possible. But, so what? To become a lightweight caricature of what one set out to change?

In North America a period of opportunity could be opening up where the experiences of people in Europe might be helpful. There are numerous directions to explore. One possibility might be the rock'n'roll roadshow that D.O.A.. has been talking about.

The idea would involve several diverse bands agreeing to tour together as a package for a period of time. On this tour artists in other cultural spheres would be included as part of the entourage, and artists from the local scenes would be encouraged to participate. Video installations and mobile hangings would be used to physically alter the standard performance space. Information of all types would accompany the tour, including on-the-spot silkscreening, zines, books, indy records and paraphernalia. The tour would remain in each scene for a week or so, living and eating with locals, creating an instant event, and certainly generating media attention. There could be an effort first to establish a viable touring circuit, secondly a reliable communication and information network, and thirdly, a push to establish local youth centres. The spin-offs of such a concept would be increased awareness and revenue for a wide range of projects. It would also create an active environment which would allow many more people to participate and define the possibilities of a scene, smashing the box we currently find ourselves in.

It's just one idea. What are we doing now? Where are we going? Crossing the frontier of Music.

D.O.A. made it to Britain in mid-February, frostbitten from a winter trek across Canada playing dates which paid for their cheap off- season return airfares. Thanks to Bill Gilliam at Alternative Tentacles/UK, D.O.A. had the necessary (don't leave home without them) working papers, a feat that required finding a U.K. band that intended to tour North America who was willing to trade off tours with us, not an easy task for a little-known unsigned band.

On arriving in England, D.O.A. had only 7 confirmed dates. Most U.K. agents and promoters are skeptical of booking overseas independent bands because too many bands have scheduled tours and not shown up for one reason or another. Once there, it is possible to add dates rapidly, particularly if a band gets good reviews in the weekly music press.

D.O.A. soon had a full schedule of 29 shows in 42 days. Needless to say, these gigs weren't big money-makers for a band 9000 miles from home. Gigs on an average grossed $200-300 (U.S.) while expenses (D.O.A. had to rent a drum kit, backline amps and cabs, and a vehicle to pack everyone and everything around in) averaged almost $300 a day for 7 people. Touring in Europe is a money-losing proposition for a band with no major records on the charts, no major record company, and little frontline notoriety.

Renting equipment and vehicles in Europe, travelling by train or just filling up with gas are major expenditures. Also, getting the type of equipment you want, particularly on the continent, is extremely difficult. Sensitive musicians be warned. Accomodations can be very expensive and hard to find, so it is best to hustle a deal with the promoter to locate a crash pad. Don't depend on meeting people at gigs, because most people's homes are too small to put up a band. On the continent, squats and Youth Centres were life savers for D.O.A.

Some addresses that might help you out in Europe are:

Britain: Moose Weeks/c/o Allied Artistes/ 75 Tottenham Court Rd/ London W1

Holland: Jan Reijnders/c/o Europop/ Schotersingel 117/ Haarlem

Denmark: Jan Winters/c/o Irmgardz/ Helsingborggade 13/ 21000 Copenhagen, or, Fjong/c/o Ungdomshuset/ Jagtvej 69/ 2200 Norrebro

Spain: Alberto/c/o Discos Pirata/ Cartagena 393/ Bagos B/ Barcelona

Germany: Dimitri Hagemann/ Sophie Charlotte Str 32/ 1000 Berlin 19/

Yugoslavia: Igor Vidmar/ c/o Radio Student/ Studensko Naselje/ Blok 8--Klet/ 61000 Ljubljana

Italy: Jamie Cardi/ Via Lusareit 4/ 20100 Milan, or, Antonio Cecchi/ Via Veneto 5/ 56100 Pisa

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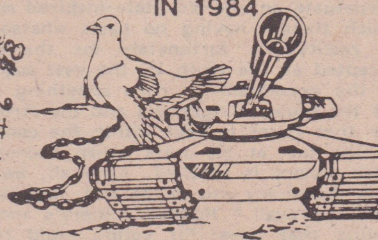

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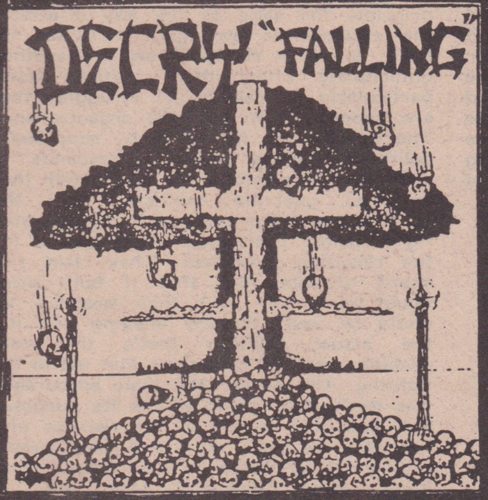

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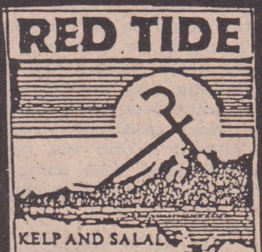

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PEACE! THEY CRIED

GERRY HANNAH

THE VANCOUVER 5
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In the last few years, the call for peace has suddenly come heavily into use, with many of the more progressive segments of our society. These days feminists, ecologists, anti-nukers, punk rockers, communists, anarchists, etc., all seem to be more and more adopting it as their main focus. Though no doubt many people see this as a positive development, I don't , personally, and at risk of drawing heavy criticism over it, I'd like to explain why I don't.

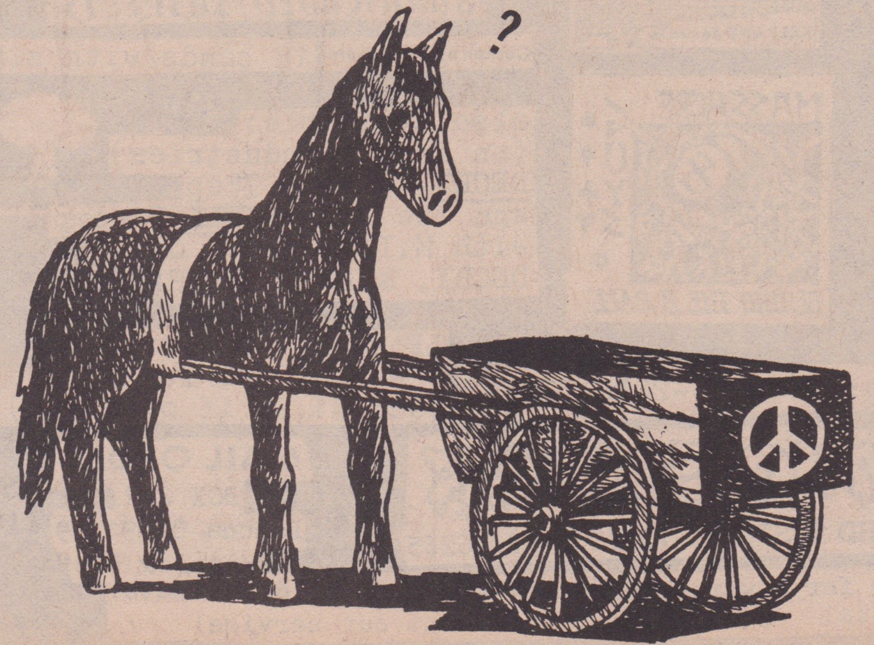
In my opinion the call for peace, rather than putting limits on the activities of the oppressors (as is its intended purpose), instead tends to only put limits on those struggling against the oppressors. This is true with all struggles, but seeing as how the call for peace is most often associated with the anti-nuclear struggle, I'd like to deal with that one first in some detail.

People have got to understand that as long as the manufacture and deployment of nuclear weapons remains a lucrative business, the state will continue to manufacture and deploy nuclear weapons. As a result, virtually all attempts at appealing to the states' sense of morality, no matter how rationally presented, are doomed to failure. It simply will not listen. The state operates on the principles of domination and greed, not morality, and anyone who thinks otherwise has not yet fully grasped the reality of the situation. It's because of this insatiable greed and moral disregard on behalf of the state that, despite huge marches and demonstrations, widespread acts of civil disobedience, and a host of lengthy petitions, the arms build- up continues unchecked.

Not only is calling for peace a waste of time, it's also somewhat misleading as well. Nuclear war may or may not be on the states' agenda. It's hard to know for sure. But with the recent development of first strike nuclear weapons such as the Cruise and Pershing II missiles, many people have become convinced that nuclear war is indeed on the states' agenda and this is why the call for peace has become so popular with the majority of anti-nuclear activists lately. Their call for peace is in resonse to an anticipated call to war. Unfortunately, though, this in effect shifts people's energy away from dealing with the nuclear situation in its entirety and instead turns it towards merely averting a possible war. As a result, what was once a movement dedicated to the complete elimination of nuclear technology, has now become simply 'the peace movement', placing the emphasis on addressing effect rather than cause.

Though the call for peace has virtually fallen on deaf ears as far as the state is concerned, and is indeed a dubious proposition with regard to its limited scope, it's impact on people involved in the anti-nuclear struggle has unfortunately been quite substantial. It's generally been taken to heart by them, and is applied in earnest as a governing principle to most current anti-nuclear activities. Non-violent civil disobedience, passive resistance, and peaceful demonstrations are now the order of the day. To a certain extent, that's okay. These methods of struggle, when undertaken whole-heartedly, are not totally without merit, but when they're practiced to the complete exclusion of all other methods of struggle, then the situation becomes unacceptable.

There's no reason to assume that total nuclear disarmament can be achieved by non- violent means alone. It's possible, of course, but historically it's frequently taken militant or so-called "violent" action along with non- violent action to win a major victory against the state. However, by fanatically touting peace as the only method of struggle acceptable, the anti-nuclear movement is in effect tying its own hands. By its own doing, it's virtually closed down a whole avenue of resistance that could be very effective and may in fact prove to be necessary in order to achieve its goals. People who have the necessary courage and determination and who would've otherwise been prepared to make the personal committment required to engage in militant action are now being forcefully discouraged from doing so. Not by the state, but by their own comrades.



This brings me to my next point, which is that the call for peace in some ways actually helps the state to maintain control and carry out its oppressive activities. The state also insists that the anti-nuclear struggle be carried out by peaceful means only, and their reasons for this should be obvious. They realize that most peaceful anti-nuclear activities merely serve as a safety valve, which allows the public to vent their frustration in a way which is of no real threat to the state, but leaves the participants content in the belief that they've done their bit towards averting nuclear catastrophe. In the end, though, all that's really been achieved is that the people's desire to do something about the nuclear situation has been temporarily passified. So when the anti-nuclear movement polices itself against militant action, it's actually doing the state a big favor.

Also, by claiming passive resistance to be the only answer, it's serving to perpetuate an age-old state-inspired myth, which though having no basis whatsoever in reality, is fortunately for the state accepted as the truth by the vast majority of the population. It runs something like: "If the cause is righteous and the struggle for that cause is kept within the confines of the law at all costs, then sooner or later victory is assured. After all, we live in a democracy and in the end, justice will always prevail." However, there's another saying that goes: "If voting could really change anything, it would be illegal," and I think it could easily be revised to say "If calling for peace alone could stop the multi-million dollar nuclear weapons business, it would be a capital offence".

As I mentioned earlier, the way the call for peace affects the many other struggles against the state is at least in principle the same as the way it affects the anti-nuclear struggle. It misses its mark, to put it mildly. It also has another unfortunate effect that manifests itself particularly in relation to struggles that are supported by guerrilla organizations. The general call for peace by supposedly politically- aware people corresponds to and helps to reinforce the media myth that in most guerrilla conflicts, both the guerrillas and the oppressive regimes they fight against bear equal responsibility for the resulting bloodshed. They claim (by means of innuendo) that if both sides would merely lay down their weapons, all would be well, thereby alleging that it's the actual fighting that's the main problem, not the conditions that led to the fighting. Of course, the state encourages this myth also, as it serves its purposes well and this is one of the reasons why everyday we hear more and more people calling out for peace in El Salvador, peace in N. Ireland, peace in S. Africa, etc.

Well, I for one don't want the war in El Salvador to stop. I want the Farabundo Marti National Liberation Movement (FMLN) to win. And I don't want the war in N. Ireland to stop. I want the Irish Republican Army (IRA) to win. And I don't want the war in S. Africa to stop. I want the African National Congress (ANC) to win. These wars aren't just incidents of mindless violence, like some people would have us believe. They're not just whimsical disruptions of the "peace". These are liberation struggles being carried out by the people against a hateful, murderous, ultra-oppressive enemy that seeks their total domination and exploitation at all costs. These people have no choice but to fight until the enemy is completely

eradicated from their midst. For them to stop fighting is to step backwards towards brutal oppression and even slavery.

Some advocates of peace do actually seem to understand this situation, and even accept the fact that people under occupation or fascist countries must often fight to survive. However, very few advocates of peace are prepared to accept that perhaps the same thing should happen here and in other so-called democratic countries. They maintain that the situation here in no way merits such action because the level of oppression we as citizens of democratic countries experience is far less severe. In my opinion, this view is quite callous and deliberately overlooks the obvious. The same enemy that enslaves, imprisons, tortures, rapes and kills oppressed people in other parts of the world (amid our frantic shouts of indignation) at the same time bases itself right here among us. Surely if it's justifiable to use militant action against it elsewhere in the world, it's also justifiable to use militant action against it here as well. The fact the level of oppression here is less severe than it is over there has no bearing in the matter.

At any rate, despite how the advocates of peace may feel about it, there is in fact militant action being taken against the enemy here. Guerrilla groups such as the Red Brigades, Direct Action, Revolutionary United Freedom Front, etc., have brought the war back home, so to speak. By utilizing the same methods of struggle as oppressed people in other parts of the world, and by operating in both Europe and N. America, these groups hope to cut off that oppression at its source. Unfortunately, the call for peace is having a negative effect on this struggle as well. Many of the actions undertaken by these various guerrilla groups are designed to, as much as anything, encourage others to stand up and take similar action. This is an integral part of guerrilla strategy. However, by convincing people that it's violence itself that's the enemy (rather than those who use violence to oppress others), the advocates of peace are helping to nullify the effectiveness of these actions. Their call for peace only serves to isolate the guerrillas from the popular support they need in order to succeed in their struggle, which in turn allows the true enemy to remain strong.

Many people maintain that the call for peace is based on a well-developed political philosophy of non-violent resistance that not only works, but is as well the only morally correct method of struggle. As a case in point, they often refer to Mahatma Gandhi's contribution to the struggle for Indian Independence. However, though it's true that Gandhi obviously played a major role in freeing India from British rule and that he did it utilising only the strictest of pacifist methods, there was more to it than that. For one thing, though Gandhi and his followers employed only pacifist methods of resistance, others, such as the Indian National Liberation Army (I.N.L.A.), did in fact take militant action. Their many acts of sabotage no doubt also played a major role in discouraging the British from attempting to retain control of the country. Also, it should be remembered that from day one the British held an impossible position due to their incredible minority in numbers. The population ratio in India at the time was something like one-hundred thousand British to three-hundred fifty million Indians. Obviously, sooner or later the Indian people were bound to take back control of their country, and any kind of struggle against the British, passive or otherwise, could only help to bring that about. Unfortunately, most struggles these days don't have such good odds and therefore require additional efforts. Moreover, examples abound in history of exclusively passive struggles against oppression that, rather than ending in victory, ended merely with continued oppression and in many cases catastrophic slaughter.

As far as Gandhi's belief that violence of any kind was morally wrong goes, I must say that I firmly disagree with that premise. When the situation is such that a group of people hold absolute power over the heads of all others, and they repeatedly use that power to brutally oppress others without any regard whatsoever towards anybody else's feelings on the matter, then the use of violence against them and their apparatus of aggression becomes totally justified, in my opinion. That is to say that when people by their thoughts and deeds continuously renounce their humanity, then they forfeit the right to be treated as humans. Furthermore, once it has become quite clear that only through the use of violence will the needless pain and destruction brought on by these people be stopped, then it becomes morally wrong not to use it. I don't for a minute disagree with the idea that peace should be one of the conditions of the ends. I want that as much as anybody. However, if by making it the only means to that end, we become implicated in further crimes of violence by the state, then I feel we must seek other, more effective means.

At any rate, these days it seems to me that more often than not people's reasons for calling for peace are somewhat less honorable than Gandhi's were. They seem to be based more on lack of ambition, fear, or naive attempts to gain respectability than on true moral conviction. After all, it's much easier, safer, and wholesome to wear peace buttons, carry peace banners, talk about peace, and sing about peace than it is to make real change using whatever means are necessary. That could well mean doing a lot of hard work, and could end a person up in jail or dead. Most people are just not prepared to go that far and as a result, we once again hear the call for peace being taken up, as it was in the late sixties/early seventies, and once again it's mostly just a meaningless "cop out".

In the final analysis, the call for peace is also a complete red herring. It's not peace we need. It's an end to the state. People have got to wake up to the fact that there will never be anything even faintly resembling true peace until the state is gone for good. Peace is not merely the lack of overt violence betwen armies, or the indefinite postponement of nuclear war. True peace is the lack of any kind of violence, including the subtle kind that's perpetrated daily against the poor, racial and political minorities, wimmin, and nature, by the state.

Violence is an integral part of the state's nature. In fact, the state has a virtual monopoly on violence when you consider the overall picture. It's consistently relied upon it heavily to turn a profit, as well as to maintain its dominant position over all life on this planet throughout history, and it will most certainly continue to do so in the future unless we stop it. If we don't stop it, then sooner or later it's bound to stop us once and for all, and we can rest assured that it won't be too particlar on how it does it.

Calling for peace right now when there's still so much work to be done and when the struggle is so limited already, is really a classic case of putting the cart before the horse. It seems to me that it might well make more sense to be calling for a revolution right now. Or far better yet, making one. If we really want peace, that's how we're going to get it. Otherwise, we might just as well forget it.

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THE UPS AND DOWNS OF DISTRIBUTION- The following articles/letters are in response to a letter published in the last issue of MRR by Paul Mahern of Affirmation Records. In it, he stated his unhappiness with the whole reality of the middleman in the record distribution system, and urged others to consider bypassing that stage by dealing directly with stores. His understandable frustration has brought this timely subject to the surface, and we hope these pieces help stimulate further discussion and action to resolve some of the glitches in the network.

JOSEPH   STEPHANIE   GARY

of

SYSTEMATIC

MRR: WHY DON'T YOU RESPOND TO THE LETTER PAUL MAHERN OF AFFIRMATION RECORDS WROTE IN THE LAST ISSUE ON MRR. WHAT WAS YOUR IMMEDIATE REACTION TO IT?

J: Empathy and sympathy.

S: We could definitely understand his point of view.

MRR: HIS FRUSTRATION.

S: A lot of people are very frustrated with the distribution network. But I have a couple of points in particular about why his proposal (that every band take their records to stores individually and obliterate the distribution network) won't work. One of the main reasons is that I don't think most bands understand what's involved in getting their record distributed as they'd like to see it done. There is so much work and so many costs involved. Just the overhead, the things a distribution company is set up to do, is phenomenal--phone bills are incredible. You have to spend 8 hours a day on the phone talking to all the stores. The U.P.S., postage, and freight costs...because we deal at a larger volume, we get a certain amount of discount from freight companies. A small person wouldn't be able to do that with just distributing one title. Then there's boxes, mailers, office supplies. We can absorb some of that by buying things in quantity. But the main thing is the time involved. One of the failings of the existing distribution system is the lack of communication between distributors and bands. Unfortunately, there's only so many hours in a day to be able to sit on the phone and talk with every single band about how wonderfully their record's doing and what cities they're going to be on tour in and where they're getting airplay. You can't do that with everybody, although I think Systematic does take a lot of time to talk with people. But you would be surprised at how many bands say "Here, here's our record" and they never call you again. They expect you to work miracles and you have no idea what this band wants you to do, what direction they're headed, where they're playing, who they know, what their goals are. You can't just get the record, sell thousands of copies, and pay them right on time. It doesn't work that way. It has to be more of a cooperative effort, and that's lacking now.

MRR: WHAT ABOUT THE "TERMS OF CONSIGNMENT" THAT PAUL TALKED ABOUT?

J: Technically, we buy records on 60 day consignments, and I tell people that "Well, you can write down 30 days, but it's gonna be closer to 60 days". Distributors aren't going to buy your product outright, because they are taking a risk. If we bought all the products outright that we buy, we'd be out of business in 6 months. You couldn't afford to take chances on lesser known bands. It is true that most of the stores we deal with are on a C.O.D. basis

M: EXPLAIN THAT.

J: The labels or bands send us the records from whatever part of the country, so it takes x amount of time to get the records. Then we do telephone sales, so the product might sit around our warehouse for 2 days till we have enough product to call. Then we pull the records and box the orders and send them back across the country, which takes another x amount of time. Then the stores make out a check for the C.O.D., which goes into the hands of U.P.S. for an average of 3 weeks. It's not like we sell the records on the phone and have the money the next day.

MRR: WHAT PERCENTAGE OF WHAT YOU SEND OUT IS C.O.D. AS OPPOSED TO CONSIGNMENT?

S: It depends on what type of account they are. We sell to some record chains who won't deal with us unless it's on terms of 60 or 90 days. Tower is notorious. Bands want to get their records into these chains to sell a lot of records, but we can't do that unless we accept their terms. Then we won't get paid for another 90 days. But that's a small percentage though. 75% is on a C.O.D. basis, with the smaller 'mom and pop' type stores.

J: We would like it to be more. It doesn't work that way. We're not gonna say, "Well, too bad". That's how our feelings for the thing get us in trouble. We tend to cut people slack, and we're the least that can afford it, being the smallest distributor. We've lost a couple of thousand dollars in the last few months letting people slide. If someone is on 30 days, and they get to 40 days without paying, we're not gonna cut them off. A lot of these accounts we've been dealing with for years. It's give and take.

MRR: SO, IT WOULD SEEM TO ME THAT YOU SHOULD BE ABLE TO PAY ALL YOUR BILLS ON TIME FROM THAT C.O.D. MONEY.

S: It doesn't quite work that way because a lot of the records don't sell in the first week we get them. Not everybody may know who PAINTED WILLIE is, and it may take a re-sell before they're gonna start selling quantities. It may take sitting in a warehouse 3 weeks before it gets out there. So 60 days is a very fair assessment on how fast we can get money back in. But that doesn't always work, as we deal with mostly smaller record stores and a lot of bounced checks. Distributors don't pay bands because stores don't pay distributors. It's a vivious circle.("Welcome to the vicious circle":ZERO BOYS).

G: What really hurts is that we're fans of the music. You get a title in, really love it, and really push hard on it. You're strongly suggesting to stores that this is an important record to take, and it goes real slow. Then the band calls you back later and complains that you didn't sell it.

S: Those are the bands that don't ever call you until the 60 day terms are up. That kills me. You're in the band, the person that wants to have this statement gotten out, but you don't care where it goes, you don't tell me where you are. I don't understand that. G: CORROSSION OF CONFORMITY is an example of the way to do it. They put out their record. They're jazzed about it. They call and ask how it's going. "Should I re-press?" It's not that they're crass or in it for the money. If they were, they'd be on Columbia or something. You're in it cause you love it. You put out a piece of vinyl and it's part of you. If you work it right, the next time you do a release, you're a more substantial act. It's weird in the punk scene: if you've been around for 3 years, you're a big name.

MRR: SO YOU SUGGEST BANDS CARE MORE ABOUT THEIR RECORDS AND BE MORE COMMUNICATIVE.

G: We care about Systematic because it's ours. And it's gonna sound like we're juicing up the story, but we work hard. It'd be nice if bands cared as much about their records.

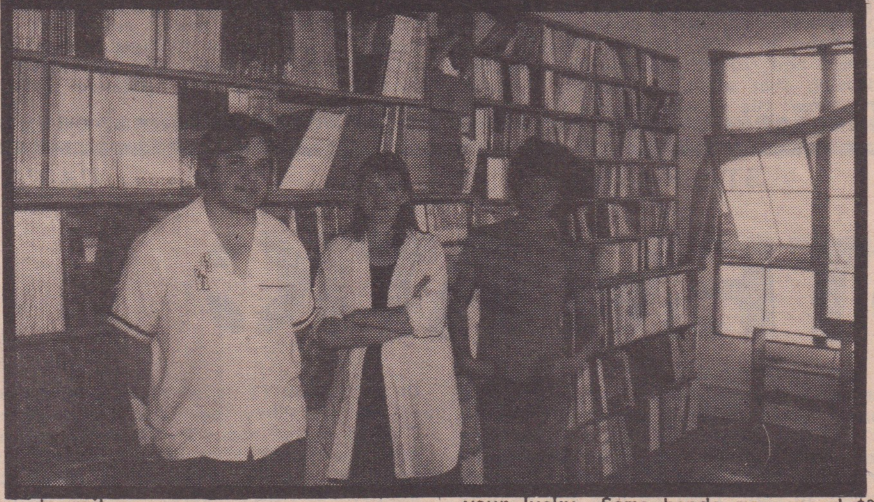
S: We encourage all bands to distribute in their local areas. We don't take a lot of local product because they can do it. They can take in flyers, posters, etc. It's more to their advantage to work their own records. We can't do it justice. A lot of distributors don't like that idea because they want all they can get. But that's not fair.

G: Plus, you're closer to your money that way.

J: That ties in with what Paul said, and why Dischord Records and S.S.T. (to a certain extent) will sell to some stores direct. They need that money fast in order to re-press or put something else out. But if you can deal with things on your home turf, you're gonna get a certain percentage back quicker. But if you want to sell all over the country or overseas, then you're gonna have to have a certain amount of trust in distributors. If Paul called up a shop we deal with in Tempe, Arizona, and sais, "I have a ZERO BOYS and GYNECOLOGISTS tape", it's not worth it to them to order 3 pieces from Indianapolis. It depends what he wants though. If he wants to just get back his money immediately and keep himself afloat, more power to him. But if he wants to really get distributed, he's going to have to use a distributor to a certain extent.

S: And a lot of record stores won't take the same chances as they would if they were dealing with a national distributor, because we have a lot of titles to offer, and we can cushion it with a return policy that's safer for them. For retail stores, it's very scary...up and down, school's in and school's out. One week you're doing great, next week there's no money. That in turn affects us, which affects the bands. So they're hesitant to take chances, and aren't going to buy records out front either. They'll say to the labels "Give me a 60 day consignment and I'll take 2 copies". That's an awful lot of work and costs to do just for that.

J: Plus, if people start ordering a lot of records from a band by mail order, they had better have their act together to meet those orders. They'll disillusion a lot of customers who won't order again if they



have to wait.

MRR. SPEAKINC OF WHICH, HOW'S YOUR MAIL ORDER GOING?

S: Very very well. But you have to stay constantly on top of it to keep up your reputation as being effecient. Can you get the records out cheap enough and fast enough?

MRR: HOW DO YOU VIEW THE ECONOMIC STABILITY OF THE INDIE SCENE?

S: It's like a finely balanced thing. As soon as somebody jostles it by going out of business-- a label, distributor, or store--as soon as one of us gets weak, we all get weak. It takes a lot of organization to keep it going, and I think a lot of people are afraid of the word "organization"...that it has a lot of terrible connotations.

J: Organization doesn't necessarily mean commercialization. You can run a business and still be scrupulous about it. You can still treat people fairly and talk to people and be moralistic and human.

MRR: SO YOU THINK THE WHOLE NETWORK IS SHAKEY? CAN IT ALL JUST GO KAPUT?

S: I Wouldn't want to characterize it with that word.

G: It could have.

J: 1983 say the demise of Faulty, Bonaparte, Disc Trading, and Sky Disc Distributors. Ironically, Pickwick (a giant who went under) had a lot to do with why Faulty lost it. It's a chain reaction all the way down to the grassroots bands that didn't get their royalties.

MRR: SO HAVING WEATHERED THAT 'GREAT INDIE CRASH OF '83'...

J: I had a feeling that a lot of people were standing there holding their breath thinking "Systematic's next".

S: Or rubbing their hands with glee. It's funny though, we're not martyrs, but we love our work very much, and we decided to stick with it. We did have a financial problem, but it's gotten better now, and I'll say this for the record: everyone who is owed money by Systematic will get paid. We're in it for the long run, and that's why we did it...because we have a sense of obligation to a lot of good people who put their trust in us. It may take a long time. but it will happen.

G: I think a lot of why we took over the business was that we wanted to see a distribution company who were real people, who you could talk to over the phone, who weren't in it to make their $500 off the CH3 record. We're in it cause we like the music and care about it. We love to give advice.

J: Like about putting out a record and trying to get your money back. Most bands don't know very much about how things work in the beginning. For instance, if you break even on your first record, consider yourself lucky. Regardless if you get paid back on time, your lucky. Some bands may spend $3000 to record their single, then go to the wrong pressing plant. Then they say to us, "We need $3 apiece to break even". Since we usually buy them at a dollar, which allows us our meager mark-up and allows the stores' theirs. That is the problem with the well-intentioned 'pay no more than' thing--unless the record is sold very cheaply to the distributor. there's no room for the store to make anything. Usually the distributor adds on 25-30% (which just barely covers costs), then sells it to the store. Some of them are cool and sell just barely above their cost; some of them add on 50%. So,'don't not pay more than' makes the distributor or store look bad, when it might not necessarily be their fault. The only way this can work is if the band or label sells the product the the distributor at half of what the 'do not pay more than' price is.

MRR: WHAT ABOUT THE 'EXCLUSIVE' DEAL SOME BANDS SEEK WITH A SINGLE DISTRIBUTOR?

S: That may make things a bit simpler for a band, just having to deal with one distributor, but in the long run it hurts the record. No one distributor can reach all the stores. What happens is that the distributor who gets the 'exclusive' will usually hold back on selling it to other distributors for a while. Then he may do it, but by that time it's not going to sell as well. Or, he may try to undercut the price we must sell it at, but that doesn't help in long term sales. The end result of most 'exclusives' is 'politics' and less total sales.

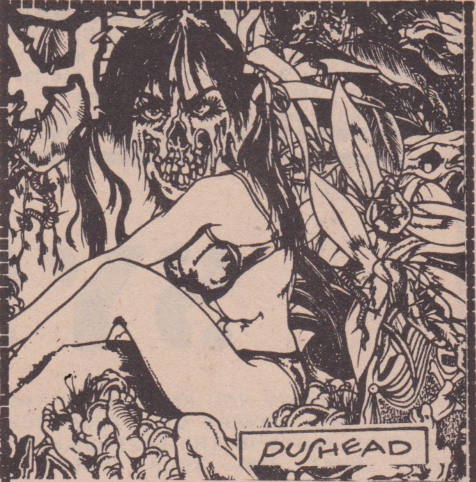
J: So many bands are uneducated about how this business works. We try to explain it. We don't want to do 'exclusives'. Often, we have to start from scratch. Like with invoices. I tell them to send one along with their records. They say, "What's that?" So i'll tell them to write their name and address at the top, put the date shipped on it, sign it, write 100 blah blah blahs at such and such a price, add the shipping to it". That's one of the reasons I love this. Everybody in a garage should put out a record. That's how it all starts. And we feel closer to the grassroots than other bigger outfits do.

MRR: ANY LAST COMMENTS?

S: We sincerely wish Paul a lot of luck. It's going to be very difficult, and we hope he's happier this route.

MRR: BY THE WAY, WHERE SHOULD PEOPLE SEND SAMPLES OF THEIR RECORDS?

J: Our address is 1331 Folsom St/ San Francisco CA 94103. And the phone number is (415) 431-9377. Make sure you include your name, address, and phone number, the price you want per record, some background info on the band, and who we should be able to make a check out to (a name you can cash it under).



A LETTER OF WARNING

Attention! You wish to use a distributor? Then you should know that when you work terms with a distributor on a 30 day consignment plan, that means you should get a check for the product sold, in a certain reviewing time. But when you don't, and the salesman claims he has sold so many of your product when you called him earlier (which costs you money), and after a couple of months of waiting you wonder where your check is. Then you call frequently to see if more product is needed and to inquire about the check, but you get the runaround or the usual "I'll have him call you back OK?" which means he never does. Amazing how nicely he talked to you when he wanted your product. Then you find out that other people are having the same problem. So what do you do? Expose them so no one uses their distribution? Extreme? Yes, when you're an independent, struggling to get the product out and some distributor plays hide & seek with you and your money. Well I've had enough. Dutch East India Distribution has fried me, the MISFITS, and others, and their label Braineater has done the same to MRR. So beware! It's not fair that they cannot conduct proper business procedures which costs me more money in my fight to get what's legally mine. They have invoices. So if you're going to have your record distributed, think twice about D.E.I.T. It's your choice. Do you wish to lose? Rough Trade, Toxic Shock, X-Centric have all proven quality in their performances, and I thank them. And if you think you can sell cheaper and miss the middleman by dealing direct, I hope you have a lot of time! Cause if you abolish the distributor, then you must find the stores to sell your product abroad and at home. It's very time consuming. Don't abolish the distributor. Just don't use the ones you can't trust, cause some are honest and shouldn't feel the wrath of the unfair business deal. Make your decisions through information provided first.

Pushead

P.S. D.E.I.T.: I didn't have to threaten you. You had the chance. Now where's our checks?

MAXIMUM ROCKNROLL

WHILE WE'RE AT IT

I may as well add my 2¢ here. MRR also got burned by Greenworld's label, Enigma Records. That came after literally $30 in phone calls to collect a $150 bill. That's bullshit!

TOXIC SHOCK

After reading Paul of Affirmation's criticisms of the current state of distribution, I thought I'd add my thoughts on the subject.

Besides Toxic Shock recently becoming involved as a distributor, it is also a small indie label, and from the start, an alternative record store--so my perspective comes from a combination of all three areas affected.

Paul seemed to paint a pretty bleak picture, which from his viewpoint is understandable. Getting burned on $2000 tends to make one bitter and cynical. I'm not about to defend the unscrupulous actions of Jorge Newberry. By his silence and inability to make good on his word, he not only further implicates himself of irresponsibility, but he's also given the whole of independent distribution a bad name. I find it amazing that Upstart's record label thrives while his debts from distribution remain unpaid...and evidently Jorge has declared bankruptcy. Great, huh?

I know when Jorge started Upstart Distribution, he was offering tempting deals like free shipping and extended terms to his store accounts, which many took advantage of, and evidently some abused. Things went downhill from there. Still, Jorge's naivety and inexperience is no excuse for screwing so many individuals out of their resources to survive and continue releasing product.

Since Toxic Shock undertook the task of distribution, we've gained some insight into the world of the 'middleman', that sinister and dreaded position. We've found it to be a constant challenge to please both the stores and the small labels, with stores expecting terms, refusing C.O.D. packages, buying only records from 'established' punk bands, and occassionally bouncing checks that can't be cashed. Plus, other pleasantries like skyrocketing phone bills. We've still managed to pay off our debts within two weeks of the time they're due, allowing ourselves a pizza and a couple of cheap laughs occassionally---despite being expected to do the near impossible, running the store, processing and shipping orders, working on the record label, answering mail, and answering the never-silent phones. Sure we feel overworked, and it sometimes feels like a thankless job, but at least there's never a dull moment.

We've also tried selling Toxic Shock releases direct to stores before we became active in distribution. We frankly haven't had much luck with it. Most stores would only order 1 or 2 copies of each release, and many times would want them on consignment. In many cases, it's just another workload many are not interested in or have the time for. I'm sure it works for the larger indies like SST, Dischord, and Mystic, with more success. I am also willing to swap my list of stores to any interested labels, in exchange for similar lists. Let me know.

Unite against distributors? I dunno. I think responsible distributors provide a necessary service to those who need them. If you're willing to do all the work yourselves, nobody's going to stop you. If the record buying public wants to help avoid all the middlemen, they should help out small labels by ordering direct from the source. The choice is yours.

Bill Warbuck$/ Toxic Shock/ P.O. Box 242/ Pomona CA 91769/ (714)865-2088.

DISCHORD records

My name is Jeff Nelson. Ian MacKaye and I run Dischord Records. I read with interest the letter Paul Mahern wrote in MRR #15 about dealing with distributors. I agree with many of the points he made, but I disagree with the suggestion that "Indies unite against distributors". I think it's good to warn new bands/labels of what dicks distributors can be, and the risks involved, but I think there is much more to be said. I hope not everything I say is old news.

I agree that the less middlemen there are the better. If I thought distributors were expendable, I'd just as soon do without them. But they're not expendable. They provide a very necessary service. We deal direct with as many stores as possible (about 40), but sales to stores still account for only 20% of our sales. 5% are individual mail orders, and 75% of our sales are to distributors. We too have lost our shirts when distributors went out of business still owing us money, but we would never have gotten anywhere without distributors.

When a distributor asks you for 60 day terms, it is crazy. Waiting even one month can tie up your cash flow completely. The only time I think a distributor is justified in asking for 60/90 day terms is when they deal with a lot of chain stores which (they say) don't pay them for 30/60 days. Distrinutors do most of their business with stores C.O.D., but it takes UPS 2-3 weeks to get the check to them. Even if you have 30 day terms, it's not always easy to get paid on time. In fact, it's rarely easy.

I think a nationwide network of independent labels and stores is a great idea. We'd like to get involved. I would like to see such a network established and expended, but I maintain that distributors are, and will, remain a necessary part of the independent distribution network.

I think the U.S.A. is too big for easy and cheap distribution (on any scale). The time and money involved certainly would put a big strain on any small outfit. Distributing is a lot of work. I guess some labels could handle all the extra work and increases overhead. But I don't think their sales would increase proportionately . Because...

There is no way that every store that a distributor sells your record to will buy it directly from you. For a store to deal directly with all the independent labels (or even one tenth of them) they'd need someone just to handle all the orders and paperwork. Buying 2-3 of 20 different records from a distributor is no big deal. But buying 2-3 records from 20 different labels would be a comparitive nightmare. UPS has a C.O.D. fee of $1.63, and 20 x $1.63 adds up fast, and adds to the price of the record.Think how much more work is involved for the store with 20 orders: 20 accounts to keep track of, 20 orders to fill out or 20 times on the phone, 20 checks to write. From the store's point of view, it's certainly easier to deal with distributors. If you were selling a super-duper record and would only deal direct, I'm sure lots of stores would buy it, and some new stores would come knocking. But think of someone just starting out, with a new record by an unknown band. How many stores can they hope to deal with?

I don't know what the solution is. A long list of good stores would help, by lessening dependency on distributors, but where do you go from there? I think you can increase the direct-dealing share of sales, but I don't think you could ever equal the widespread effect of a good distributor. The whole point is that for small-to-medium scale projects, direct-only could conceivably work, but in order to get full sales potential and really good distribution, I think you'd have to establish something similar to the distributors we already have. I don't know. Distributors can be biggest dicks. You can have 30 day terms and get paid in 90 days. Or you can never get paid at all. It's risk. I certainly don't think distributors are 100% okie-dokie. I just think new bands/labels should know what they're up against if they decide to only deal direct (I'm sure established labels like Affirmation already know).

You can either risk losing your shirt (distributors) or (I think) cut your sales in half (dealing direct-only). Why not do both?

Dischord Records/ 3819 Beecher St NW/ Washington DC 20007.

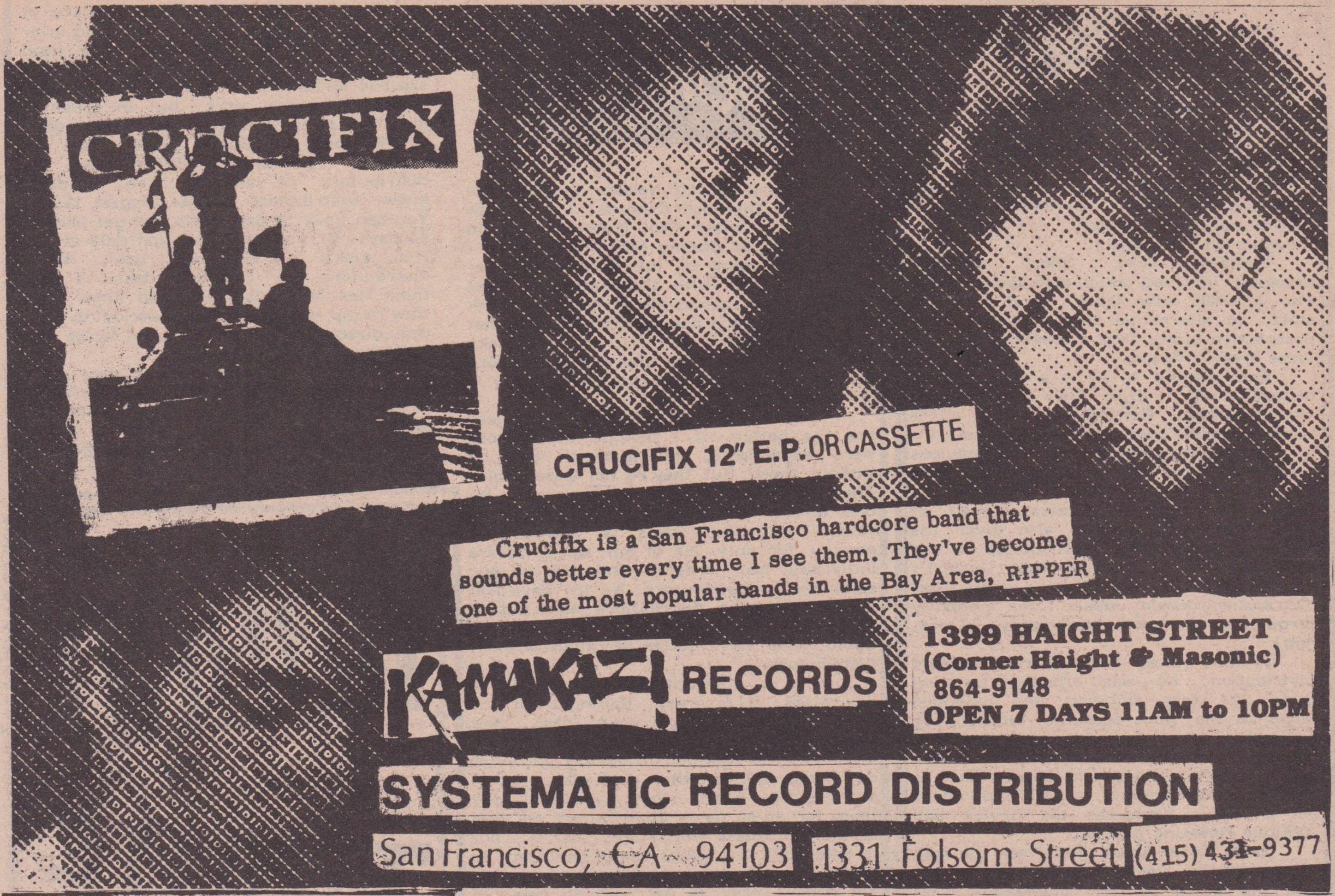
ROUGH TRADE

Originally, Allison at Rough Trade had written a spirited response on the subject at hand, from Rough Trade's point of view. However, since then, major troubles have erupted at R.T. and rather than run said article, we'll give a few words about what's happening at R.T.

Suffice to say, labor relations at R.T. have hit an all-time low. Over the course of R.T.'s history in the U.S., there has been a constant turn-over of staff, usually because of the difference between their image (an alternative 'collective'), and the reality (power lying in Rough Trade U.K.'s hands, and exercised by the 'chosen few' who do their bidding at the U.S. store). The friction caused by this ongoing discrepency has caused the truly dedicated idealists to leave over the years (Ruth Schwartz, Bill Brown, Ray Farrell, etc), and may again cause many to depart.

As of press time, the entire staff (except 2 pro-U.K.ers, and one space case) have been told to leave, and/or have quit. Allison, Mary, and others are in the process of presenting their demands to R.T. England. If they do not get their grievances met, they may possibly initiate a boycott. Hopefully, Rough Trade U.K. will realize that it is no accident that these committed folks always get driven out, and will come to their senses and allow them the chance to prove their beliefs.

Because of the solidarity of those who are fighting the injustices, MRR will not distribute through R.T. until the smoke clears, and the grievances are met. We fully support the staff that walked. More on this next issue.


CRUCIFIX
CRUCIFIX 12" E.P. OR CASSETTE
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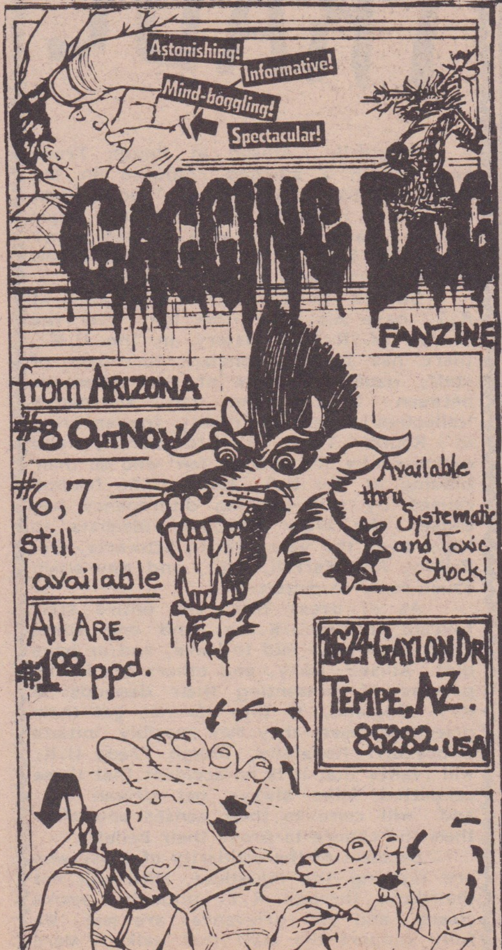
(415) 431-9377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FANZINE
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22027
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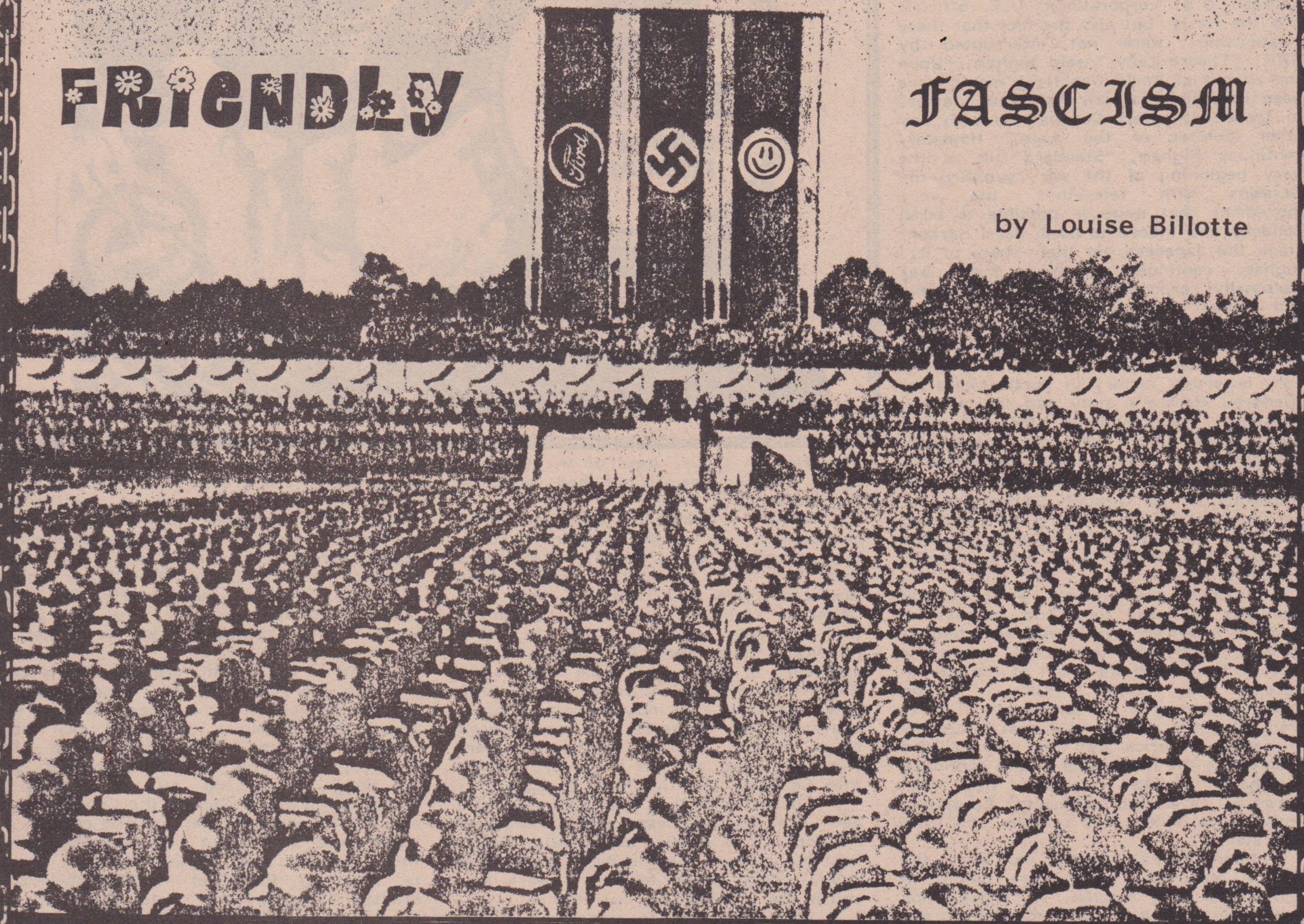
MALEFICE - "OVERBOARD" EP
DSI TAPE 002

An electorate that doesn't pay attention to the choosing of its leaders can end up being led in unexpected ways.

FRIENDLY FASCISM

by Louise Billotte



From this point in what we call history, World War II and European fascism seem like a remote aberration. Fascism is simplistically equated with Hitler, and Hitler is viewed as a grotesque, bizarre, exotic (depending upon your aesthetic and political vantage point) manifestation of German culture. It's always comforting to think that something like that "could never happen here" in the land of Burger King. And how hard it is for most people to think that anyone ever took Hitler seriously.

We forget, or we never knew, that there was also Japanese, Spanish, Italian, Portuguese, and Argentinian fascism. And though some fascist regimes are overtly brutal, all brutality isn't fascist, and fascism isn't by definition brutal--though it does imply an unequal balance of power and a strong determination by those with power to maintain it.

Bertram Gross, a man who was once a member of President Truman's Council of Economic Advisors, and who has written a book called Friendly Fascism, defines fascism in two words, "repressive corporatism". He not only believes that fascism could happen here, he believes that it is very close to happening here, though the style--friendly, as in TV commentator friendly, as in Ronald Reagan friendly--is definitely not Hitler's style. Bertram Gross is a respected author and scholar who maintains that though some of our democratic structures remain intact, increased corporate domination of our economic, and therefore our social and political, institutions, could lead to the kind of overt repression we usually call fascism.

I first met and interviewed Bertram Gross while I was preparing a radio documentary on World War II and the relationships and parallels between Nazi Europe and the United States. For that program I also interviewed a woman named Mary Kaufman, an attorney and specialist in international law. She was one of the prosecuting attorneys at the Nuremburg trials held in Germany at the end of WWII for the purpose of punishing Germans responsible for war crimes and other atrocities.

Having the responsibility of prosecuting the heads of I. G. Farben, a huge German multinational corporation, Kaufman, based upon the documents she had access to, is able to state unequivocally that "Hitler was simply the agent by which major industrialists planned for the rearmament of Germany". Gross echoes this sentiment in pointing out that "military planning is planning to make money". Rearming was profitable for German business--businesses like the massive Krup armaments installations saw their profits increase substantially with the rise of Hitler and the ensuing militarism.

Not too long ago I also heard an interview on AM talk radio with William Schirer author of The Rise and Fall of the Third Reich, about Hitler. (The fascination with Der Furher continues). Schirer was CBS radio correspondent in Munich Germany during Hitler's rise to power. At some point in that broadcast, a listener phoned in to ask Schirer how it was that someone like Hitler was able to come to power, and Schirer said he just didn't know.

Now I don't know if Schirer really does or doesn't know, but there is certainly much evidence to indicate that a

contributing factor to his rise was the financing of the Nazis by major industrialists and bankers who, after they lost the 1932 election, were bankrupt and ready to give up.

Hitler also had support from U.S. business. Ludo Abicht, a University of California professor, claims that Henry Ford visited with Hitler as early as 1922. Joseph Kennedy, father of the late John and Robert, and of Senator Teddy, and U.S. Ambassador to Great Britain, was also said to be a supporter of the Nazis.

In his book, Trading with the Enemy, author Charles Higham exposes not only the nature and extent of business relations between U.S. corporations, U.S. officials and the Nazis, but also the fact that these relationships were not interrupted by WWII. "Theoretically," said Higham, "Upon the advent of World War II, it would have been impossible for any American business to trade with Nazi Germany or with any other member of the Axis." However, continues Higham, "Standard Oil, at the very beginning of the war, supplied the Germans with tetraethyl, the very ingredient that made it possible to bomb London, and indeed to bomb Pearl Harbor, since the Japanese got their share of it." Higham continues, "Henry Ford was personally responsible for building trucks and tanks for the German army of occupation in France, during the war. This was after Pearl Harbor." Ford "also personally authorized the building of a very important factory in North Africa for (General) Rommel's army and for building strategic transportation for Rommel's army." For this, Ford was personally commended by the German government. And, "in 1943, Standard Oil authorized shipments of oil through Switzerland for use by the German Army." Standard Oil, according to Higham, "was also refueling German U-Boats in the Canary Islands" during the war.

Business was business, after all, and war was business too. And because so much of American investments were tied up in Nazi countries, there was, after the rise of Hitler and the start of the war in Europe in the 1930's, strong anti-interventionist sentiment here. Ironically, the very people most influential in getting America into the war included people like the Rockefellers, who continued to have strong business ties with Germany. Is all this confusing? Be patient and try to follow this complex and little told story.

When America finally did enter the war it was not, as we are taught in school, to fight fascism. An organization called the Council on Foreign Relations was probably most influential in getting America into the war on the side of Britain and against Germany. Now the Council, which is one of the most powerful and influential organizations in the U.S., tends to keep a low profile. It was founded at the end of World War I to promote foreign trade and to develop and influence public policy. Its members at the time of World War II included Nelson Rockefeller, who eventually became a U.S. Vice President, Allen Dulles, who was to become the first head of the C.I.A., and his brother, John Foster Dulles, later Secretary of State and propagator of the cold war and the "domino theory". The Council was at the time very pro-British. Lawrence Shoup, an historian and writer, co-authored a book called Imperial Brain Trust about the Council on Foreign Relations. Shoup is an expert on private organizations which influence public policy. To show how influential the Council was and continues to be, Shoup describes how, when he was doing research at the Library of Congress for his book, he came across the calendar of Cordell Hull, Secretary of State during WWII. Written into Hull's calendar, "every morning at 9:00 o'clock" were appointments with Norman Davis, head of the Council. Every morning the Council had access to the Secretary of State.

Though Franklin Roosevelt had campaigned in 1940 against U.S. involvement in World War II, shoup says that "By the late 1930's even those Americans who had business ties with Germany, such as Allen Dulles, recognized that Germany was a threat to other American interests in France, and especially in Britain." People like Nelson Rockefeller and Allen Dulles, along with other bankers and industrialists, lobbied heavily to get Roosevelt to commit himself to go to war. And of course they were successful. But why, if they were trading with Germany, did they want to fight her?

The entry of U.S. into WWII marked a new era of business and government relations: to a greater and greater extent business was establishing government policy--policy which tended to work for, and in the interests of, business.

After the rise to power of Adolph Hitler, German business and German government also worked closely together on a four-year plan. This plan increased war production and profits, and decreed labor conscription.

One definition of fascism is government in the service of business or, to cite Gross' definition again, "repressive corporatism, two words." Gross explains how this worked in Germany, as "cartels who believed in planning the levels of prices and production were the fundamental backers of German fascism." A cartel is an association of businesses formed specifically for the purpose of fixing prices or controlling and manipulating resources. "In Italy," Gross continues, "the Confederation of Italian Industry (again a businessman's association) repressed the labor movement and used government funds and government authority to make more money than they could make otherwise. The same thing happened in Japan. All three fascisms were different, but they all shared the phenomenon of large government and business control over, and intervention in, the so-called free market system."

In addition, as Gross points out, "the corporations are creatures of the state". They are legal, not natural, entities. "They exist because they have state protection". Most of our laws are designed specifically for the protection of private property, and the police, the military, and even the CIA are used primarily for the protection of this property. "But then you wonder" Gross continues," who is in there in the state."

And of course, in America, who is in there in the state are, to a large extent, representatives of big business, and more specifically, members of the Council on Foreign Relations. This organization of business executives and policy-makers is in there in a big way. Currently, according to Larry Shoup, the Council has about 2,000 members. At the time of WWII, there were only about 600 members. Yet this relatively small organization was, and is, "Putting forth all these high-level officials, Secretaries of State, CIA heads, Secretaries of the Treasury--even president."

The Role of the Council in making policy, however, is not openly acknowledged. There is a kind of secrecy that prevails in private policy-making organizations. Because they are not public entities, they are not responsible to the publc. Shoup says that "the council is a very secretive organization. You don't say what goes on there unless you're given permission by the director or other top leaders." Gross says that "under Italian, Japanese and German fascism, it (the decision making) was even more behind the scenes. Planning (of public policy) was done behind a facade of corporations, or chambers of commerce which were organized to bring together labor, business leaders and other top experts in this sector or that sector. But the basic decision-making was done behind the scenes by the bankers and industrialists, period."

The Council on Foreign Relations operates in a similar way. Shoup explains that often when a specific policy issue is to be developed, experts from various fields, like media, business, government, the law are brought together to study and

draw up such a policy. They might work on an issue for a year or more and what they produce "has the stamp of approval of the Council on Foreign Relations," a very important organization. It will get into the hands of high-level people in the State Department, on a massive level. Shoup claims you can trace the development of institutions like the World Bank or the International Monetary Fund from such Council study groups into government.

Shoup also cites a study done in 1940 and '41 by the Council. It was a study of all world trade and was done to determine what U.S. businesses needed in the way of markets and raw materials.

"They decided" claims Shoup, "that the U.S. had to at minimum control an area of the world they called the 'grand area', which was all of the world except for Western Europe" (which at that time was largely controlled by the Nazis) and the Soviet Union (which was also not accessible at that time). "Elbow room for the American economy" continus Shoup. "It was a similar conception to the living space theory of Adolph Hitler and the Germans. And this was one of the roots of the conflict with Japan, because Southeast Asia was seen as a very important area".

Peter Scott, an author and scholar, concurs. "Traditionally China and the Far East, Japan, had been part of the American (trading) area. The alliance between Germany and Japan represented a challenge, to not just the global American role, but also to a regional one in the Pacific." Shoup and Scott agree that contrary to what we've all been taught, WWII was fought not to rid the world of fascism, but to provide American businesses with markets and resources that they needed to expand in the ways they wanted to expand.

"You have to see what German fascism meant economically, from an American point of view" Scott points out. "Germany would have created an (imaginary) wall around a large part of the world: Certainly Central Europe, probably a good deal of Africa as well, maybe even the Near East" would have been closed to American economic penetration and would have "created a regional trading system within these walls. Some Americans could live with that, since that's what they wanted to do in the Carribbean. Internationalists like Allen Dulles and Nelson Rockefeller did not want to do that because they thought that America needed the whole world as its trading area, and therefore there would be no room for the regional fascist systems like Germany. "Thus, though they traded with the Nazis, they were not interested in supporting the regime."

And so, in 1943, Winston Churchill and Franklin Roosevelt met in Casablanca and drew up battle plans that would bring about the unconditional surrender of Germany. The idea for an unconditional surrender was yet another product of one of the Council on Foreign Relations' studies and "the point of all that," according to Shoup, "was to destroy those governments so that a different kind of government could come in that would be open to outside investment and economic penetration." Remember the Council at that time was still very pro- British, and Scott claims that America saw its role as protector and perpetrator of what had been the British Empire; it believed that its role was to preserve that empire, but in a new way. That is where "outside economic investment and penetration" come in. It meant that America would have, as Britain had had under its empire, access to markets and natural resources they believed they needed. But colonization would be achieved not by governments, but by companies establishing factories, determining the use of land and resources, and employing the people.

Hitler's Germany, although it was willing to do business with American enterprises, was not open to the kind of economic penetration and influence U.S. businesses were seeking. Still, as long as it was profitable, companies like Standard Oil continued to do business with Germany, even as its leaders were seeking to bring about the downfall of her government. What's interesting is that President Roosevelt and members of his cabinet knew about the illegal trading, and Roosevelt, probably to avoid embarrassment, according to Charles Higham, issued an executive order that made the trade legal. It was known as the "Trading with the Enemy Act," and it allowed prominent Americans like Allen Dulles (who was by that time a high level OSS official in Europe), to continue as a member of the Schroeder Bank, a German multi-national bank that had branches in New York and London.

Both Allen Dulles and his brother John Foster were also partners in a New York law firm, Sullivan and Cromwell, which was the law firm for Standard Oil and also for a close associate of Standard, the German multi-national I. G. Farben.

Because of the close association between German and American business, the American Strategic Bombing Command, according to Scott, "came up with a policy that said we should bomb workers' houses in Germany, we shouldn't bomb the factories themselves." Scott claims that he saw himself in Kale, a suburb of Frankfurt, which he visited after the war, in an I. G. Farben factory "with the windows unbroken, while the workers' houses had been absolutely flattened."

I. G. Farben was Germany's leading chemical manufacturer. In 1932, an agent of the American DuPont Corporation wrote to his parent company in Delaware from Germany, "It's common gossip that I. G. Farben is financing Hitler". So was Kurt Von Schroeder, head of the German branch of the Schroeder bank, and Gustav Krupp, Germany's leading weapons manufacturer. In fact these and other industrialists contributed so heavily to the 1933 election campaign of Hitler that they were able to boast "We hired Hitler". What they "hired" Hitler to do was suppress the communists and rearm Germany. Said Mary Kaufman, the woman who worked as a prosecuting attorney at Nuremberg, "You must understand that the major industrialists wanted to get back into war production. That's where they made their greatest profits."

Krupp and the heads of Farben were eventually tried at the Nuremburg trials, where, Mary Kaufman believes, they were not given punishments suitable to their crimes.

Kaufman describes how, beginning in 1932, Hitler promised Farben government support for its new hydrogenation process in exchange for financial support that would help elect him to the government. Without this support, it is unlikely that Hitler would have won the 1933 election.

Not only did the bankers and industrialists help elect Hitler, "they also played a significant role in the nightmares and horrors of the regime," nightmares and horrors that are generally regarded as the hideous manifestations of a single sick mind, but which in fact represented a business policy designed and implemented by the heads of German industry. Farben manufactured the poison gas that was used in the ovens at Auschwitz, Buchenwald, Belsen, and the other concentration camps. Emile Poole, head of the DeutscheBank, the official German bank, circulated the looted gold from the camp victims through a quasi-official Swiss Bank, the Bank of International Settlements, which throughout

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But Ciné-Kodak worked right along with the Army – showed it could stand up to the severest tests. Remember that superb film, "The Aleutians"? It was largely filmed with Ciné-Kodaks.

TOUGH GOING IN THE SOUTH PACIFIC, when our Marines are moving in on one of the Jap bases. Remember Tarawa–the hardest fight and greatest victory in the whole 146 years' history of the Marines?

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U.S. Signal Corps cameraman in action with a Ciné-Kodak Special.

Ciné-Kodak

EASTMAN'S FINER HOME MOVIE CAMERA

All photographs by U.S. Navy, U.S. Marine Corps, and U.S. Signal Corps

the war was headed by an American, and had British, German and Japanese members on its board of directors; and, according to Mary Kaufman, I. G. Farben conducted espionage activities that "would have made ITT (in Allende's Chile) look like babes in the woods."

But perhaps the most significant fact is that the large German corporations like Krupp and Farben were in charge of the factories at the concentration campus. Farben actually set up and ran the factory at Auschwitz, and of course profited handsomely from the slave labor they employed. "They were in charge of the treatment of the slave labor," says Kaufman, "and the motto was 'give them as such food as was necessary to keep them alive commensurate with the supply of labor available. If the supply is short, give them enough food to keep them alive longer, but if we can replace them every other day, then you don't have to give them anything'".

Higham charges that though Americans and the allies knew about the camps, "the Farben factories and rubber factories at Auschwitz were not, despite endless pleas by Jewish committees, ever bombed, and indeed they were financed by an insurance company of enormous international fame against any kind of bombing."

Nor were these industrialists severely punished at the Nuremburg trials. Kaufman states that by the time the industrialists were tried for their part in the crimes of the Nazi regime, the prosecutors faced tremendous obstacles. The American government had decided that these industrialists were important to the plan for rebuilding Europe. Gustav Krupp's son and heir Alfred Krupp was given a 12-year sentence but actually served only 5, despite the fact that he used tens of thousands of slaves in his factories and was a high official in the Nazi party.

As for the heads of Farben, who were also chargd with using slave labor and with international and economic espionage--the destabilization of local governments in much the same way the CIA was to bring about the downfall of heads of states later on--Kaufman claims that much of the evidence against Farben was destroyed "with the assistance of some people in the French Zone of Occupation and some people in the American".

Kaufman also describes how she was prevented from conducting her own investigation of some saboteurs who had been trained by Farben for their work. "I had affidavits to the effect that these people had been trained for their mission by I. G. Farben. And I thought it would be a real coup to get them on the stand. So I ordered them brought to the courthouse at Nuremburg." Before they cold take the stand, however, "Josiah Duboise, the head of the Farben trial team, came running up to me: 'What the hell do you think you're doing? You've got the state department going wild. You send those people right back' And I had no choice but to send them back. And the fact that I. G. Farben had trained them for sabotage," and the fact that Farben had been responsible for the deaths of thousands "never made its way into the trial record."

If manufacturers like I. G. Farben played a heavy role in German espionage during WWII, American business and industry was also heavily involved in American war intelligence activities. Much of these activities, according to Peter Scott, consisted of "protecting their own interests overseas," and was conducted by people like the DuPonts, the Mellons and other wealthy families who made up the relatively small OSS-- the military intelligence force in place during WWII.

Most of these people, however, would return to civilian life at the end of the war, but, says Scott, "it was felt that a permanent intelligence apparatus had to be established." In 1945 the Council on Foreign Relations formed a study group on the establishment of a permanent intelligence unit. Said Larry Shoup, "and the head of that study group was none other than Allen Dulles." Dulles, a banker and lawyer who was, as we have seen, an OSS officer during the war, became the first chief of the CIA, which was finally established upon the recommendation of the Council on Foreign Relations. Other CIA heads have also been Council members, including people like William Colby, Richard Helms and Stansfield Turner. Secretary of State George Schultz was a Council officer. The question at that time was how to staff the new agency. At the end of WWII the Americans had taken over, en masse, a part of Hitler's intelligence apparatus operating in Central Europe, since it was foreseen that the Soviet Union would now become America's chief enemy. This intelligence unit was of course trained in espionage directed against the USSR and, when the CIA was formed, it became part of the new agency under the direction of its German head, General Gehlen. In fact, claims Peter Scott, "some people believe that the CIA was rushed through congress in order to make a home for this so-called Gehlen apparatus." According to Scott, the first trainees of the Green Berets were also German speaking officers from Central Europe.

There are certainly political, structural, economic, and ideological differences between the Nazi countries of WWII and the United States, both then and now. But the thing that these governments have in common is the relationship between business and the state and the degree to which the state functions in the service of big business.

Nazi Germany was more repressive, but if your were not a Jew, Gypsy or political dissident, life in Nazi Germany would not have seemed significantly different or more repressive to you. By the same token, black teenagers in Richmond, CA, or Brownsville, TX, are much more aware of repression than white teenagers, businessmen or housewives. Life here, as in Nazi Germany, is more desperate and menacing for some than for others.

Bertram Gross makes the point that now, "with the instruments of mind management far beyond what was available to Hitler or Tojo or Mussolini, they don't have to be so outwardly repressive. But behind the free market talk of Reagan and Regan, White House and Merrill Lynch Treasury, is a very concerted move towards more and more government control, more and more government spending and more and more integration of the basic forces of American production with the military establishment. That's the central technocratic and bureaucratic control which constitutes, or would constitute if it were allowed to go much further, friendly, or less friendly fascism."

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A couple of remarks are necessary this time. First, some corrections. In MRR #14, I erroneously credited myself with two reviews that I didn't write. The OPPRESSED LP review was written by Steve Spinali (SS), and the HOVA LETT LP review was written by Biafra (Jel). Last issue, the address for the A.T.G. cassette was not included--that address is: (A.T.G.--c/o Bruce--322 Contra Costa--Tacoma, WA 98466).

Second, a fellow named Pete in England is setting up a foreign record and tape distribution service so that British punks can become acquainted with releases from around the world. If any bands are interested in getting U.K. distribution, please write to:

Pete
7 Park View
Barton-on-Humber
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ENGLAND

Also, don't forget that Dena and Keith of Spoilet Records (4 Morna Rd.--Camberwell-- London SE5--ENGLAND) are providing a retail outlet for imported records, so take advantage of these opportunities while you can.

Jeff Bale

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ACTIVE INGREDIENTS - "Service with a Smile" EP

I half-expected this to be another uneventful American thrash record, but this EP contains some weirder material with unusual vocal inflections and some spastic structural shifts. "Service with a Smile" is particularly distinctive musically--dig the screaming guitar--whereas "Take from the Poor, Give to the Rich" provides some food for thought. (JB)
(F. Powell--217 David Dr.--Lexington, KY 40503)

ADRENALIN O.D. - "The Wacky Hijinks of...." LP

These little imps from west of the swamplands have come up with a really dense, "live" two-guitar sound here. Recorded while the band was in their underwear, they still manage to thrash wildly, humorously, and sarcastically. In the process, they prove without a doubt that there's more great items than pizza in the Garden State. (TY)
(Buy Our Records--P.O. Box 363--Vauxhall, NJ 07088)

ARTLESS - "I Am A Rock" EP

No further explanation is needed about our dear friend Mykel Board's insulting intent here. The title song is a droning yet rockin' cover with a sax which isn't bad at all; "How Much Punk Rock Do You Hear in Russia?" and "We Want Nuclear War" are re-mixed from the previously released German ARTLESS/G.G. ALLIN split EP. They sound much better here, and will probably go down in history as the two most witty punk rock things Mykel has ever done. (RS)

(Seidboard World Enterprises--75 Bleeker St.--N.Y., NY 10012)

BANGLES - "Hero Takes the Fall/Where Were You...."

I have always been a sucker for the BANGLES and their clean Rickenbackers and harmonies, so I therefore dig these vinyl grooves as well. No way as cool as their early stuff, but still enjoyable, to say the least. Also, considering that this is their first release on Columbia--"boo" says Tim Y--they could have done a lot worse. (LH)

(Columbia)

BLOODY MANNEQUIN ORCHESTRA - "Roadmap..." LP

This is the third weird-ass art-damaged band I've reviewed lately, but I find them to be more hard-edged and unique (and less self- indulgent) than the others. They remind me at times of the CRUCIFUCKS, SWELL MAPS, SACCHARINE TRUST, etc., as they utilize many types of instruments, tempo changes, breaks, moods, and styles (including jazz and rock 'n' roll). There are also lots of eclectic lyrics that parody soldiers, heads of state, and people that think they're cool. (RS)
(WGNS/EPU--P.O. Box 30007--Bethesda, MD 20814)

BRAVE NEW WORLD - "Something New" cassette

On BRAVE NEW WORLD's tape, uplifting and intelligent lyrics about overcoming our societal problems are coupled with intense, driving, middle-paced music. The result is a punk/post-punk combo that hits home--they're abrasive, musical, disturbing, and different. (TY)
($2 to P.O. Box 896--Cucamonga, CA 91730)

CIVIL DEFENSE - "Gun Control" 12" EP

What we have here is a bunch of medium-speed punk tunes with a melodic orientation. Songs like "Gun Control" and "Capital Punishment" (which has simplistic "law & order" lyrics) are straightforward numbers with good strong hooks, but certain other songs are less memorable and lacking in energy. An uneven debut, but C.D. have potential. (JB)
(Civil Defense--1965 E. Fourth St.--St. Paul, MN 55119)

CHRONIC DISORDER - "Fred" EP

Perhaps not as continuosly energetic as their fabulous debut EP, but CHRONIC DISORDER still manage to connect with some impassioned thrashers like "Eileen's" and "I See Red". My favorite, however, is a whacked-out send-up of JOY DIVISION's "Isolation" ("Point/Counterpoint"), which shows this band to be quite versatile indeed. (SS)

(Chronic Disorder--630 Governor's Hwy.--So. Windsor, CT 06074)

DAMAGE - "Tennis Shoe Politics" cassette

DAMAGE are an interesting 3-piece that remind me a bit of the SCREAMERS, since they have a lead synth, bass synth, and drums that pound out an intense, rhythmic punk style. While the vocals aren't as wild as those of L.A.'s legends, they're still good. A nice change of pace. (TY)
(1727 Barcelona Way--Winter Park, FL 32789)

DANDELION ABORTION - "Tune Out, Turn Up..." cassette

Paul Mahern (ex-ZERO BOYS) comes forth with something completely different. It's funky, poppy, jazzy, psych, and not too punky, but with just a taste of the old snarl in the vocals. For the eclectic-minded. (TY)
(Affirmation--P.O. Box 30253--Indianapolis, IN 46220)

DECRY - "Falling" LP

This is an excellent debut album that mixes and matches the best of the So Cal punk tradition. DECRY have that powerful, cleanly- produced two-guitar attack and a knack for writing catchy melodies. Careful listeners will soon discern the musical influences of great bands like the ADOLESCENTS, the CIRCLE JERKS, and M.I.A., and certain songs remind one of BLACK FLAG ("My Bloody Dream") or the TOXIC REASONS ("Asylum"), but these guys are not mere borrowers. (JB)
(Toxic Shock--Box 242--Pomona, CA 91769)

ENDORPHINS - "Fringe Benefits" flexi EP

This 4-song release came with the June/July issue of The Bob. The material is reminiscent of Lou Reed's early solo efforts--restrained, melodic rock 'n' roll with lyrics that are on the esoteric side. (TY)

(4606 Springfield Ave.--Philadelphia, PA 19143)

FORCED TRADITION/LAMOS - split cassette

Put out by Spamm fanzine, these are two of the current crop of Sacramento hardcore bands. FORCED TRADITION weigh in with their sarcastic, FLIPPER-Metal "fuck you" approach; good noise. The LAMOS thrash out more, but the recording isn't as clear. A pretty enjoyable excursion. (TY)
(Spamm--3148 Montclaire--Sacramento, CA 95821)

GAY COWBOYS IN BONDAGE - "Owen Marshmellow..." EP

A classic U.S. garage band with seriocomic themes dealing with adolescent life. The GAY COWBOYS have that irresistable mixture of precocious wit, raunched-out guitars, and demented vocals that I find irresistable. The primitive production and wacked-out guitar leads provide additional bonuses, and how can you ignore songs like "Big Fat Baloney Sandwich"? (JB)
(Sublapse--P.O. Box 610906--North Miami, FL 33261)

GIRLS - "Sally Go 'Round the Roses/(Inst. Version)"

Cutesy-pie pop versions of the old JAYNETTS' classic. The GIRLS are an all-female band who do pretty straightforward vocal and semi- instrumental adaptations. It's not really bad, just unnecessary. (JB)

(Vodka; dist. by Bomp--Box 7112--Burbank, CA)

GOD'S WILL - "You're On My Property...." EP

The eleven tracks on this EP plow into a maniacal thrash attack with frequent Metal lead breaks. The lyrics are remarkably funny, but the song structures aren't as memorable as they should be. "Rock Jam" and "Zombies" are solid rockers, though I feel that GOD'S WILL could more effectively develop musical distinctiveness in the future. Pretty good. (SS)
(Blowfish; no address)

GOVERNMENT ISSUE - "Joy Ride" LP

This album witnesses an evolution in G.I.'s style from thrash to a decided "rock 'n' roll" approach, and is not the band's best moment. Their hilarious cover of "These Boots we're Made for Walking" aside, the songs here are largely un-catchy and lacking in punch. The lyrics provide intelligent commentary on social/political issues, but I'm still disappointed. (SS)
(Fountain of Youth--5710 Durbin Rd.--Bethesda, MD 20817)

GUITARDOZ - "Fast Attack" EP

Hmmm. These guys are a guitar pop band with some psychedelic pretensions. They're pleasant enough and a bit clever, but the songs don't quite stick and the guitars could be heavier. The biggest problem, though, is that the songs often shift into a weak commercial pop mode just when they start rockin' (as with "Double Standards"). (JB)
(Guitardoz--P.O. Box 7602--Berkeley, CA 94707)

HAPPY WORLD - "Cold River" EP

Garage punk from Colorado. The drummer seems to be incredibly young (judging from the cover pic) and the guitar lead in the title number is so lame it's cool, but the songs have entertaining lyrics and plenty of primitive drive and spunk. For fans of unprofessionalism (like me). (JB)
(Happy World)

HAPPY WORLD - "Sad Gesture" cassette

A live recording with ten songs. It's somewhat garagy in terms of sound quality, and since it's live there's a lot of wanking going on. The music is sort of jazzy, metallish thrash, with quirky parts and post-punky vocals that remind me a bit of S.F.'s old WOUNDZ. (TY)
(2075 Routt St.--Lakewood, CO 80215)

HONEYMOON KILLERS - LP

Another New York noise outfit in the same ballpark with SONIC YOUTH, LIVE SKULL, and HOSE. The guitars put out a fearsome wall of metallic buzzing, while intense vocals spout off above the din. Personally, I like this band more than both their peers and their mentors (FLIPPER). Headache city. (JB)
(FMR--534 E. 6th St., Basement--N.Y., NY 10009)

KILLROY - "Believe in the Ruins" 12" EP

Here are some rousing numbers that prove to be a good follow- up to KILLROY's previous 7". They have a mid-tempo, somewhat '77ish English style that combines good arrangements, choruses, and that L.A. spirit (especially in "The Battle", the title cut, and "The Scream", which sounds like YOUTH BRIGADE). A little derivative, but an enjoyable effort. (RS)
(Upstart; no address)

KNOCKABOUTS - "Angry Young Men" cassette

Help these guys put out an LP by buying their tape! It's not like you'll be a martyr, because there is <u>lots</u> of great hard-edged, intelligent punk and thrash here. I <u>can't</u> wait to hear their projected album! (TY)
($2.50 to Donnie Sharp--4211B Boxwood Ct.--Huntsville, AL 35805)

LETHAL GOSPEL - "Penetrating Tales" 12" EP

A weird debut that ranges from abrasive, punkoid blasts (like "Terminal Art" and "Action Speaks") to the worst excesses of atmospheric pretention in the later ZAPPA vein ("Now What Have I Done?"). Most of their material falls into a less than satisfying middle ground that combines elements of U.K. post-punk, horror rock, and soft San Francisco psychedelia. They need more focus. (JB)
(Army/Dangerous Rhythms--2440 16th St. #180--S.F., CA 94103)

MENTAL DECAY - "Run & Hide" EP

MENTAL DECAY specialize in a raucous, somewhat raunchy hardcore attack reminiscent of A.O.D. and BEDLAM. The themes here are alternately humorous and rebellious, but I found clever numbers like "You Suck" and the near-classic "Love Story" the highlights of this entertaining disc. Fans of aggressive, stop-and-go thrash should snap this one up pronto. (SS)
(Buy Our Records)

MISFITS - "Die Die My Darling" 12" EP

The title cut here exemplifies the earlier MISFITS style, with its distinctive combination of melodies, roaring metallic guitars, and clear singing, whereas "We Bite" and the live version of "Mommy..." reflect their newer, thrashier attack. Together, they constitute an undeniably impressive slab of vinyl for ghoulies and ghosties and beasties that go bump in the night to party with. (JB)
(Plan 9; no address listed)

MUTES - "Live" cassette

Yep, live it is, as well as one intense noise rush for us lovers of pure electricity. The MUTES have that manic S. U. M. feel to them. They might suck with a clear recording, but this way it's great. (TY)
(3 stamps to Bob--P.O. Box 174--Cheney, WA 99004)

PEASANTS WITH PITCHFORKS - "Ignorance" cassette

These here PEASANTS remind me somewhat of a more metallish version of DIE KREUZEN, with scratched-to-hell vocals and a fairly musical back-up. But the chunky rhythm detracts from their overall power. (TY)
(Pat Sullivan--1120 Donna Dr.--Ft. Washington, PA 19034)

PHALLACY - "Live on KHSU" cassette

Heavy power-chord punk--without the Metal. Some of this has a gloomy edge, but not the self-conscious JOY DIVISION type. Ultimately, they do rock hard, and the lyrics seem to be quite intelligent. (TY)

(Ladd-Frith--P.O. Box 967--Eureka, CA 95502)

PLEASED YOUTH - "Sure We're Pleased" cassette

A.O.D.'s drummer, members of NEW JERSEY'S FINEST, and others point some fingers at various outrages perpetrated on us all, ranging from New York's "Lunkheads" to the corporatization of a town (Johnson & Johnson's takeover of New Brunswick). Thrash that's not generic, and delivered with oomph and wit. Excellent recording, too. (TY)
($2.50 to Buy Our Records)

SALEM 66 - "Seven Steps Down" 12" EP

Lightweight semi-psychedelic pop. SALEM 66, who appeared on the <u>Conflict</u> sampler, manage to produce some delicate, tasty tracks with folky guitar strumming. It can be downright pretty at times, but they'd need a <u>lot</u> more guitar firepower and punch to really move me. (JB)
(Homestead)

SLOVENLY - "Even So" 12" EP

More geeks from San Pedro! Yeah! At first, their pop guitars make them sound as though they'd like to get on MTV, land a big recording contract, or imitate insipid Euro-pop bands. But you'll soon see that this is just another bunch of self-indulgent weirdos (including Rob Holzman of SACCHARINE TRUST) playing a mixture of pop, post-punk, and jazz, with a slight dash of psychedelia and occasional keyboards and saxes. If you like TRAGIC MULATTO, you'll love SLOVENLY. (RS)
(New Alliance--P.O. Box 21--San Pedro, CA 90733)

SPIKE HAYTRID/SHADES OF GREY - split cassette

SPIKE HAYTRED hailed from '81 or so, and were pretty trashy. SHADES OF GREY are much tighter, more powerful, and less poppy-- but still trashy (in the good sense of the term). Both are the products of one Matt Burnett. (TY)

(P.O. Box 2439--Twin Falls, ID 83303)

STATE OF THE UNION - "Day by Day" cassette

A 4-song tape that delivers punky/moddish pop music. I found the vocals a bit too falsetto, and the songs run on a bit, but there's some decent music here. (TY)
($1 & stamp to 124 Glenville Ave. #3--Allston, MA 02134)

STANDELLS - "Rarities" LP

This collection of "B" sides, non-LP singles, etc., is really aimed at the hardcore garage fanatic who has to own everything (like myself). There's obvious trash here (like "When I Was a Cowboy"), but there's plenty of others that are sheer genius, most notably "Riot on Sunset Strip", "Get Away from Here", and "Rari". But, looking back, that's what the STANDELLS were usually like, brilliant one moment and mediocre the next. For what it's worth, I'm glad this STANDELLS record exists, but if you're not totally blown apart by the sounds of 60's punk, then try to hear it before spending your hard-earned cash. (CL)
(Rhino--1201 Olympic Blvd.--Santa Monica, CA 90404)

STEPFORD HUSBANDS - "Yeah! /Why Aren't You There?"

An organ-dominated neo-60's band. "Yeah!" is a dippy instrumental with awful sax accompaniment, but the flip is a sharp 60's punker with belligerent vocals and traces of psychedelic sound effects. The latter saves this debut. (JB)
(Cryptovision; no address)

TALES OF TERROR - "Tales Of Terror" LP

Totally drunken, power-chord punk rock, folks. It's straight out of the DEAD BOYS/STOOGES school of intense, fuck-it-all, snarl and self-destruct. These Sacramento are good at it too. Recommended. (TY)
(CD--1230 Grant Ave--Suite 531--San Francisco, CA 94133)

THINGS - "Coloured Heaven" LP

This new garage-psych band might be a bit too laid back for most readers of MRR, but I hope a few brave souls will venture out and pick it up. The THINGS have obviously been influenced by the likes of the BYRDS, LOVE, and maybe QUICKSILVER MESSENGER SERVICE, yet they retain a raw garage sound that keeps them from souding mushy. Steve Crabtree has a knack for writing infectious tunes which make excellent use of his voice and melodic guitar style. A gem of an album. (CL)
(Voxx--P.O. Box 7112--Burbank, CA 91510)

VARIOUS ARTISTS - "Highs in the Mid-Sixties, vol. 8" LP

It's been a tough chore for 60's punk fans to learn about the Southern scene, and this volume from one of the best of the reissue series helps to fill in a few of the many holes. A lot of Southern bands were pretty lame, as they concentrated on a more soulful approach with dopey horn arrangements. This release proves that there were also some tough punkers, like the RAVIN' BLUE, the GAUNGA DINS, the ROGUES, and the HAZARDS, whose funny version of "Hey Joe" is alone worth the price of the album. (CL)
(A.I.P.; no address)

VARIOUS ARTISTS - "Highs in the Mid-Sixties, vol. 9" LP

I've always had a fondness for Ohio 60's punk, and this is a wonderful collection. One can hear all kinds of wild sounds--pure punk, folk- rock, psychedelia, British beat style, instrumentals--which reveal that Ohio was one of the more interesting scenes. Some of the stars include the DEADLYS, the SQUIRES, the CHYLDS, and of course, Cleveland's "BEATLES", the CHOIR, one of the finest groups this country has ever produced. Please, A.I.P., we need more volumes from Ohio! (CL)
(A.I.P.; no address)

VARIOUS ARTISTS - "Half Skull" EP

A sampler with four So Cal bands, all of whom have that crisp, melodic semi-thrash style. M.I.A. and DECRY are particularly excellent musically, and M.I.A. definitely make the most acute lyrical observations, but there's nothing to be ashamed of on here. (JB)
(Insane Industries--P.O. Box 3272--Arcadia, CA 91006)

VARIOUS ARTISTS - "Metal Moo Cow" LP

Now what the hell's goin' on here? Well, it's an eclectic sampler containing a bunch of psychotic Texans doing all sorts of weird shit. The FEARLESS IRANIANS FROM HELL, NAPALM, FEAST OF FOOLS, and TOEJAM perform demented experimental thrash; then you've got some incredibly inane hard rock (HEATHER LEATHER), schizoid psychedelia (SCRATCH ACID and the TECHNICOLOR YAWNS), "country thrash" (the HICKOIDS), metallic sleaze (the JEFFERSONS), doodling (MEAT JOY), and powerhouse thrash (the OFFENDERS). This must be what the BUTTHOLE SURFERS listen to all day. (JB)
(Matako Mazuri--P.O. Box 4084--Austin, TX 78765)

VARIOUS ARTISTS - "It Came from Slimey Valley" LP

Yet another cleanly-produced compilation from Mystic/Ghetto Way and, like "Copulation", it contains a well-balanced mixture of thrash, punk, Metal, and their permutations. I especially like DR. KNOW's "Boy's Life", CRANK SHAFT's cuts, and RIGOR MORTIS's metallish "In the Trenches", but overall it provides a good introduction to current developments in the Southland. Marc Rude's grotesque cover art provides an additional bonus. (JB)
(Ghetto-Way--P.O. Box 1025--Hollywood, CA 90078)

VARIOUS ARTISTS - "Nuke Yr Dink" EP

This spirited sampler of Nevada bands features both the scene veterans (7 SECONDS, URBAN ASSAULT) and the relative newcomers (the REMAINS, SUBTERFUGE, the EXPELLED, JACK SHIT, NO DEAL, and the YOBS, who have an incredible singer). There's some fine punk by SUBTERFUGE and the REMAINS, and some churning thrash from JACK SHIT, but most of the rest of the groups suffer from that perennial Skeeno problem--lousy production. (JB)
(Positive Force--1790 Silverada Box 237--Reno, NV 89502)

VARIOUS ARTISTS - "Rat Music for Rat People 2" LP

Somewhat better than volume 1 of this series, this compilation contains material by the DICKS, the BIG BOYS, J.F.A., D.R.I., and M.D.C., along with a few others. The MINUTEMEN have a winner with "Fake Contest", but D.R.I.'s "Madman" and the M.D.C. tracks rate as the highlights on this varied sampler. Inconsistent but still worthwhile. (SS)
(C.D.)

VARIOUS ARTISTS - "Shed Your Pride" cassette

Only contemporary Clevo bands are featured here. Many have appeared before on other compilations or their own releases (the PAGANS, the AGITATED, PARIS IN THE SPRING, the OFFBEATS, and the PINK HOLES), so I'll just say a few words about the rest. ONE MAN'S HEAD have a female screamer, and she sounds good on the two faster songs; FAITH FACTOR play garagy post-punk; and JUNGLE PARTY are a fun garage pop-punk band with potential. (TY)
(Oops--6405 Meldon--Mentor, OH 44060)

WITNESSES - "Easy to Criticize" cassette

A 6-song release that emphasizes poppy punk with lots of guitar and vocals, the sort of thing that was popular five or so years ago. At times it's a bit too rockish for me, or maybe too laid back, but on several tracks they really cut loose. (TY)
(1539 Shrader--San Francisco, CA 94117)

YARD TRAUMA - "Some People" 12" EP

Lately, there have been a whole string of neo-60's releases that have successfully captured the genuine punky spirit of the times, and this new YARD TRAUMA EP is among them. Although they've adopted that acetate organ-based approach rather than a fuzzed- out guitar assault, they have enough raw power and snottiness to compensate. "I Got a Girl" and "Over and Over" are modern teen classics, so get down with these swingin' cats. (JB)
(Bona Fide/Dionysus; contact 4447 E. Eastland St.--Tucson, AZ 85711)

YOUTH BRIGADE - "What Price Happiness" EP

A melodic charge of harmonius exhilaration and robust energetic stamina. YOUTH BRIGADE continue the singalong flavor with excellent musical ensembles, a highly professional approach to delivering a strong drum beat, hypnotizing bass plucks, flowing guitar chords, and the maturing of Shawn's crooning. Some might say pop-punk, but what is handled here is a fresh, creative sound that will enter the hearts of a wider generation. Listen for "Who Can You Believe In?", a guaranteed radio hit. (Pus)
(B.Y.O.--P.O. Box 67A64--L.A., CA 90067)

ZAKARY THAKS - "The J-Beck Story, vol. 2" LP

Legendary Texas group ZAKARY THAKS were obviously inspired by British bands like the KINKS (they even covered "I Need You"), ROLLING STONES, and YARDBIRDS, as they delivered suburban R & B with a healthy dose of rhythm guitar, angry lead vocals, and some decent lead solos. "Bad Girl" was probably their best shot for national recognition, though other tracks are equally impressive. There are a few overly bluesy or psych numbers, but this is still a must for any collection of 60's punk. (CL)
(Eva/F.G.L.--15 Rue de l'Amiral Roussin--75015 Paris--FRANCE)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

BROKEN BONES - LP

BROKEN BONES manage the British metal-punk sound more effectively than most of their peers, but many of these compositions blend into one another, much like recent G.B.H. material. "Big Hard Man", "Terrorist Attack", and the humorous "Dem Bones" qualify as solid hardcore, yet the repetitious song structures and guitar solos detract from this record's overall charm. (SS)
(Fallout; contact The Meat Man--13 Thorndyke St.--Shelton--Stoke-on-Trent--ENGLAND)

CRAWLING CHAOS - LP

After a long layoff, a second LP. Their best product to date is the tough-to-find "Homunculus Equinox" cassette gem. That tape evidences more insanity than one can handle, but the albums seem to layer their intent within the vehicle of the song itself, most times coming out on top. Fans of the obtuse revel. (TV)
(Foetus--1 Bebside Hall--Bebside, Blyth--Northumberland--ENGLAND)

CULT MANIAX - "Fall of Spunk" EP

This 3-track EP of mid-tempo British punk delivers little in the way of excitement or clever songwriting. "Psycho Rocker" has some diverting powerchord progressions, but the other compositions are strictly routine stuff. The lyrics, too, are pretty lightweight, as they primarily satirize old youth fads. (SS)
(X-Centric Noise--17 West End Rd.--Cottingham, N. Humberside HU16 5PL--ENGLAND)

DAMNED - "Thanks For The Night/Nasty"

Hey, I like the DAMNED as much as the next person, however, their latest single is no great shakes. It seems as if the DAMNED, of all bands, are in some sort of musical rut. Both songs seem to be outakes from the Strawberries sessions. In fact, "Thanks..." strikes more than a striking resemblance to "Ignite", the opening track on that LP. Nevertheless, I'm still looking forward to their upcoming album. (LH)
(Damned Records)

FOLK DEVILS - "Hank Turns Blue/Chewing the Flesh"

Long-term followers of the U.K. music scene are well aware of the strict regimentation that has been firmly established there, and they should be equally aware of the increasing rarity of bands that actually dare to ignore all the pre-determined guidelines for acceptance. It seems like the FOLK DEVILS are one such band. These guys play furious, uproaring rock with a very hard-edged R&B feel. Not overbearing, but simply destructive in an almost subtle way. A real band concerning itself with real music....not empty words. (JJ)
(Ganges; no address)

4 SKINS - "From Chaos to 1984" LP

This live 4 SKINS album has far more excitement than any of their studio releases, perhaps because the band is feeding off audience participation. The production is remarkably good for a live recording, bringing out the dense guitars and vocal growls fully. Although some of the banter and lyrics are predictably imbecilic, you might want to give it a listen. (JB)
(Syndicate--Dorane Ltd.--133a High St.--Acton--London W3 6LY--ENGLAND)

INCA BABIES - "The Big Jugular" 12" EP

The INCA BABIES' songs cop the BIRTHDAY PARTY's maniacal dementia almost to a note, the song titles, lyrics, and cover jacket all aim for the same impoverished slant, and they even attempt the same silly kind of haircuts. Fans of the BIRTHDAY PARTY will find it hard to forgive these transgressions, but may also find themselves immersed by this band's considerable mimicing skills--their blare is pretty substantial, but not very original in conception. (JJ)
(Black Lagoon--117 William Kent Crescent--Hulme--Manchester 15--ENGLAND)

K.U.K.L. - "The Eye" LP

This fascinating release presents inventive, dischordant post- punk with poetic lyrics. While some of the songs have a lilting, unmelodic approach which goes nowhere, "Dismembered" is a chilling aural composition, as are the instrumentals which finish both sides of the album. Not for the closed-minded, for there is some really beautiful music here. (SS)
(Crass)

PLAY DEAD - "From the Promised Land" LP

PLAY DEAD have tempered their approach, but the basic elements of that approach are tried and true. Yes, perhaps the lost bravado of optimism rears its unsavory head. But feareth not, loyal "blacken clad in a blue funk slaves"--the dank death dirge marches on into the abyss of the human struggle with a grunt and some grunge for all ye open-minded enough to sample a sip. (TV)
(Clay)

PLASMID - "Lust for Power" cassette

A sonic crossfire of furious mayhem. Lightning-fast guitar riffs storm with raging thrash appeal, as PLASMID strike hard with torpedoing speed in the vein of CHAOS U.K. or ASYLUM, perhaps the fastest disorder to come out of the U.K. yet. Strong political and personal beliefs are thrusted forth in this maniac barrage and, though the sound quality lacks slightly, this effort is sheer exhilaration for a 4-song demo. (Pus)
($2.50 to Reevsy--4 Eaton Rd.--Rocester, Near Uttoxeter--Staffs ST14 5LL--ENGLAND)

RIOT SQUAD - "No Potential Threat" LP

This new RIOT SQUAD release may display more of their standard Britpunk attack, but the amazingly powerful production lifts it head and shoulders above the norm. The guitars roar, the drums beat on your head, and their ringing choruses pick you up and drag you right along. Surprisingly strong. (JB)
(Rot)

S.A.S. - "Sing Along Songs" cassette

Raw guitars grind and repetitious drums beat, as a raspy vocalist shouts out intelligent lyrics. S.A.S. have a sound similar to early Finnish thrash, with more deliverance added for the foot-stomping pace. Not rapid, but powerful and with a capacity for singalongs. Good. (Pus)
(11 Cornelian Dr.--Scarborough--N. Yorks YO11 3AL--ENGLAND)

STAGNANT ERA - "Socially Acceptable" cassette

There's one live and one studio side here, neither of which display any great excitement. Although there are some catchy moments, it's your basic '78-style plodding punk. (TY)
(£1 & S.A.E. to Monkey--Littlewood Front St.--Topeliff, Thirsk--N. Yorks 107 3RU--ENGLAND)

TOY DOLLS - "We're Mad/Deirdre's a Slag"

Well, you can't spend too much time analyzing the TOY DOLLS, and they're as humorous as always here. "We're Mad" isn't a typical song for them; it's a bit heavy-handed with lots of reverb and a metallish guitar solo, but I'm sure that's part of the parody and it's starting to grow on me. "Deirdre..." is remixed from the "Strength Through Oi" compilation. Still great fun. (RS)
(Volume)

VARUKERS - "Another Religion, Another War" 12" EP

Nothing but intense, powerful British thrash can be found on this excellent 8-track EP. The VARUKERS mine that middle-period DISCHARGE sound and do an even better job of it, especially in vitriolic steamrollers like "The Last War", "Deadly Games", and the superb "Seek Shelter in Hell". The best vinyl yet from this consistent band. (SS)
(Riot City)

VARIOUS ARTISTS - "On The Streets" LP

A whole host of young bands debut here (PRIMITIVE, VICIOUS HAMPSTERS, ACID ATTACK, OI POLLOI, DEVOID, ABDUCTORS, CATCH 22, CRIMINAL JUSTICE, FUNGUS, 4 MINUTE WARNING, CLERGY, DEAD ON ARRIVAL, OBSCENE FEMALES, and ROUGH JUSTICE). The hottest, most powerful tracks belong to OI POLLOI, DEVOID, and CRIMINAL JUSTICE, while the rest are not great/not bad. This label, Sane Records, is a non-profit, dedicated to releasing unrecorded bands. (TY)
(Andy--103 Woodhead Rd--Holmbridge Huddersfield--W Yorks HD7 1NW--ENGLAND)

X-MEN - "Do the Ghost/Talk"

This could be the 45 of the month. "...Ghost" is an amazingly great punky-pop song with a driving tempo, loud guitar riffing, animated lead singing, and classy join-in backing vocals; "Talk" is a bit less frantic and basic, but still rockin' and fun. More, please. (JB)
(Creation)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

AKUTT INNLEGGELSE - "Echoes from the Asylum" EP

A raw, mid-tempo 3-track EP from Norway. On their first vinyl release, AKUTT INNLEGGELSE display a primitive, amatuerish punk attack. It kind of slouches along without noteworthy choruses, but the lyrics are good and the guitar lead in "Superstjerne" is awkward enough to be really cool. (JB)
(Straitjacket--c/o Thomas Seltzer--Dalbovel 12--1458 Fjellstrand--NORWAY)

A.T.B. - "Coathanger Abortion" cassette

This is mostly very intensely-delivered thrash with sharp lyrics. Yet there are some experimental diversions which sound like they were produced by a different band altogether. Bizarre. (TY)
(Tim Freeborn--Box 1403--Meaford, Ontario--N0H 1Y0 CANADA)

BELFEGORE - 12" EP

Big production showcases an awesome range of style. Ethereal, enigmatic, and all the while defying an adequate label. Without the "follow-the-leader" instincts of the Yanks and the trendy posturing of the Limeys, many a Kraut combo is finding its way into my heart. BELFEGORE is numero uno, so check this one out, pongos. (TV)

(Pure Freude--Derendorferstrasse 55--4000 Düsseldorf--W. GERMANY)

BRISTLES - "Ban the Punkshops" cassette

This tape isn't up to the quality of their "Don't Give Up" EP, since it lacks a bit in production power and the vocal choruses aren't quite as tight. They do a strangely British form of thrash with lyrics in English and cool chants. A new EP is on the way. (TY)
(c/o P. Larsson--Ringvägen 20--261 41 Landskrona--SWEDEN)

CHAOTIK TH/TIP-EX - split EP

CHAOTIK TH are a garagy punk band with crude instrumentation, inept drumming, and satirical themes. TIP-EX are an experimental punk-pop outfit with a sax whose only saving grace is a lack of polish. Nothing special. (JB)
(Peter Keller--Hammenweg--8240 Thayngen--SWITZERLAND)

COBRA - "Breakout" EP

In contradistinction to most new Japanese bands, COBRA are sticking to their punk origins rather than speeding up. This record showcases a basic mid-tempo guitar-heavy assault with melodies and backing choruses. "Oi Tonight" is particularly engaging. (JB)
(A.A.; no address)

COROVAS - "Wild Fire" cassette

I'm not sure if this is actually the name of the band, since most of the writing is in Japanese, but they really fucking shred--wildly and adventurously. The tape comes with a sleeve appropriate for a 7" EP, making it even more confusing. World class. (TY)
(Boy--Koenji Minami 3-59-9--Tokyoto Suginami-ku--Tokyo T166--JAPAN)

DEAD COPS - "Kill the Cops" flexi EP

A Japanese band that seems to be heavily-influenced by M.D.C. in terms of both moniker and lyrical concerns, though they're far more superficial if not fatuous. Their sound, however, is a dense metallic buzz underlying raspy, zombie-like vocals (especially on the title song). I think the singer is American. (JB)
(A.D.K.; no address)

DECLINO/NEGAZIONE - "Mucchio Selvaggio" cassette

DECLINO and NEGAZIONE each get a side to do their thing on. DECLINO have a metal-thrash attack that's pretty tight and intense; NEGAZIONE thrash out too, with slightly more ferocious vocals and perhaps tighter drumming. Hot. (TY)
(c/o Tomasuolo--CP203--10100 Torino Centro--ITALY)

DICTATRISTA - "Forewarned but Not Secured" cassette

This "live" quality tape gives you a decent idea of what this band is capable of--a lot. Their melodic material has good hooks and vocals, whether delivered fast or slow. Wait until they get into a studio. (TY)
($2 to D. Micucci--Via Faiano 25--63100 Asioli Piceno--ITALY)

MACHIRO ENDOH - "Japanese Graduation Song" 45

The singer for the STALIN appears here on his first solo vinyl effort. The A-side is a fine driving mid-tempo punker, whereas the flip is a slower, more unusual number with spoken vocals. Both cuts have crisp production. (JB)
(B.Q.--2-2-20-704 Kabuki-cho--Shinjuku-ku--Tokyo--JAPAN)

ESKORBUTO/R.I.P. - "Zona Especial Norte" split 12" EP

ESKORBUTO and R.I.P. share this slab of vinyl. The former have a chunky, mid-tempo punk assault with singalong vocals and some nifty, unpredictable guitar portions. R.I.P. have a heavy semi- thrash style and equally catchy join-in choruses; they've included a better mix of the song which appeared on our "1984" compilation ("Antimilitar") along with their other three cuts. Recommended. (JB)
(Spansuls; dist. by Penetracion--Apartado 17.140--Madrid--SPAIN)

G-ZET - "99 Sheep" 12" EP

Like GISM, G-ZET straddle the line between metal punk and speed Metal, but definitely tend more toward the Metal side. Moreover, their guitars aren't as piercing and their vocals aren't as demented, making this a less impressive effort all around. Headbangers should go for it; others won't be as enthused. (JB)
(A.D.K.; no address)

GAS - "The Day After" flexi EP

The GAS are another brutal Japanese metal-thrash ensemble, and they blast right along without hesitation. There's a lot of instrumental power here, not to mention irrepressible choruses, but the production is too heavy on the mid-range to highlight the guitars and vocals. (JB)
(No label; no address)

H.O.A. - "...Aha!" cassette

A tight German thrash-oriented outfit with imagination. These guys burn at high speeds, but also add complex, tuneful elements without even batting an eye. Someone should help H.O.A. put out vinyl immediately. (JB)
(Thorsten Keller--Im Winkel 44--4300 Essen 18--W. GERMANY)

JOHNNIES - "Who Killed Johnny?" EP

Whoa! This is a terrific medium-speed punk release from New Zealand. The guitars are really dense, there are good singalong parts, and the lyrics are very radical (particularly in "Govt. Don't Care"). One of the better old-style punk records I've heard. (JB)

(Johnarchy; no address)

KLAXON - "The Kids Today" EP

KLAXON break with the Italian thrash and Oi traditions by adopting a poppy punk sound. Songs like "Prisoners" have a '78-9 punk approach with their medium speed and hummable backing vocals. Decidedly different in this day and age, but really refreshing. (JB)
(Klaxon; dist. by C.A.S.--Via Stalingrado 23--Bologna 40100--ITALY)

M.D. - "Manisch Depressiv/Manisch Depressiv"

Some ex-members of Switzerland's T.N.T. come up with a totally unique and powerful sound. It's mainly just a couple of raw guitars and female vocal harmonies, interspersed with weird and abrasive breaks, eruptions, and outbursts. One song runs through both sides, and it represents punk at its most innovative. (TY)
(Soilant--Postfach 146--Zürich--SWITZERLAND)

MURDER MURDER SUICIDE - cassette

This Melbourne band was likened to the FALL or KILLING JOKE, which isn't too far off, but they also do songs that sound like CRISIS or some of the more raw, inspiring '77 punk bands. A couple of these five cuts (like "Atom Age") are especially likeable due to killer drum and bass lines; the others are more poppish but still really good. Recommended. (RS)
(8 Months Later--c/o Geoff Simmons--Box 210--St. Kilda, Victoria 3182--AUSTRALIA)

MASTURBATION - "Machine Sex" flexi

On this 2-track flexi, MASTURBATION do one slow, steady punk number and one basic thrasher. Once again, the Japanese display considerable power, but these guys aren't as original as some of their compatriots. (JB)
(Abnormal; no address)

MOTTEK - "Hypnose" LP

MOTTEK are one of the new generation of high-quality German hardcore outfits. They combine full guitar power, an extremely tight instrumental backing, and good songwriting. Whether thrashing or punking out, MOTTEK manage to come up with memorable hooks, and the crisp production on this album only accentuates these qualities. Very good indeed. (JB)
($6 to Schrott--c/o Mike Just--Therese-Giehse-Allee 30/VI--8000 München 83--W. GERMANY)

NEW CHRISTS - "Like a Curse/Sun God"

There's something downright pure and mystical about the straight- ahead, no-frills rock that originates in Australia, and this thoroughly powerhouse slab of vinyl by the NEW CHRISTS amply demonstrates that magic. Both tracks display forceful, ringing guitar plowing over an amazingly propulsive rhythm section that creates a wailing, detonating attack. A perfect loud and crunching record that even humbles the SAINTS, the LIME SPIDERS, or anything else of that sort. (JJ)
(Citadel--P.O. Box 316--Darlinghurst 2010--AUSTRALIA)

NO CLASS - "Rien à Faire" EP

Despite their thrasher on the "Chaos en France 2" compilation, NO CLASS concentrate on fast skunk on their solo debut (except for the slower "Jah"). However, their sound isn't quite as chunky as it could profitably be at this point. Pretty good. (JB)
(Chaos Prod.; contact Fred Erdwein--19 Rue Legendre--Longwy 54400--FRANCE)

OBERKAMPF - "P.L.C." LP

I'm sure that OBERKAMPF feel that this new album represents "progress" in relation to their earlier sleazy punk style, but the addition of overly slick production, echoey BAUHAUS-type vocals, sound effects, and unoriginal post-punk rhythms only leaves me cold. Aside from an occasional glimpse of their former straightforward power (in songs like "Au Present", "Johnny sois Mauvais", and the classic "Tout ce fric"), this record is a step backwards into pretention. Sigh. (JB)
(Oberkampf; $9 to Bunker)

OUTRAGEOUS - LP

Not a thrash album, but a good old-fashioned punk LP. Holland's OUTRAGEOUS display a fast, heavy, two-guitar punk attack with strong hooks on most of this record, but they also play occasional poppish ditties (like "Beziers"), rockabilly thangs ("British Bikes"), or thrashers ("Say Cheese") to mix up the stew and keep things interesting. I found myself happily singing along with many of these tunes, which is as good a recommendation as most. (JB)
(Outrageous; no address)

RAW POWER - "You Are The Victim" LP

Aargh! RAW POWER's debut album clearly demonstrates that they're among the world's best hardcore bands. It also shows that are more versatile than one might have been led to expect--along with ripping thrashers with paint-stripping vocals in the tradition of "Fuck Authority" (like "Repression"), there are some slower, more controlled cuts (such as "Hate"). Although the production here is too muddy to bring out their full power--you'll have to see them live to witness that--their merciless lyrical and aural assault should not be missed. (JB)
(Meccano--c/o G. Tedeschi--P.O. Box 315--10100 Torino--ITALY)

RÖVSVETT - "Cadillac" cassette

Summoning Swedish insurgence that discharges a quick spasm of invasioning disorder and brawling vigor. Jerker's throat vibrates in growling wails as he wrings out a forceful vocal assault. Compelling guitar structures keep the action alive with hammering drum exertions, as these reels spin off alerting mayhem in that Swedish acceleration tradition. Good stuff to watch for. (Pus)
(Mikael Karlsson--Gesällgatan 14--573 00 Tranås--SWEDEN)

RUTTO (T.H.E.R.) - "Ilmastoitu Painajainen" EP

An extreme thrash barrage with screeching female vocals which scorch out rapid bulletins of TERVEET KÄDETish madness. Featuring T.K. bassist Pläsky, it's not surprising that the sound is similar, with roaring drum smacks and driving guitar speed. RUTTO's second EP is a half-sider packed with three songs that push the frenzied energy outward, but Känä's vocals steal the focus, as she speedily cries out in shrieking agony. Wild. (Pus)
(Rutto--Mäkinen Tapiolantie 3--95410 Kiviranta Tornio--FINLAND)

SCHUND - "Schund" EP

Austria's SCHUND launch into a mid-tempo garage attack on their debut EP, combining a totally raw guitar sound, a female singer, and a tuneless, amateurish approach. The crude production also adds something, and "Aufstand" has special appeal. (JB)
(Schund; no address)

SEVERED HEADS - "Since the Accident" LP

What we see is Aussies passing Weird 101, but hold off on the ground-breaking ceremony. Here's pre-recorded between-song gibberish (à la the WHITEHOUSE bunch), vocal frivolity (à la the LEMON KITTENS), and occasional pounding electro-chop (à la S.P.K.). Redundancy is no modicum for change, but since stuff from the land "down under" is "in"--C+. (P.S.--their 12" sucks) (TV)
(c/o 29A Almora St.--Balmoral Beach, N.S.W. 2088--AUSTRALIA)

SINIESTRO TOTAL - "No Somos de Montforte/Luna....Marin"

Lightweight pop-punk from Spain. SINIESTRO TOTAL appear to be trying to mine a funnypunk vein, but "No Somos..." lacks sufficient power and panache. "Luna sobre Marin" is a straightforward cover of the DK's "Moon over Marin", sung in Spanish and lacking accreditation on the label. (JB)
(Spansuls; dist. by Penetracion)

SLAM - "Ingens Slav" LP

SLAM's first album is a self-produced release limited to 500 copies, with silk-screened covers made by the band. The music has a forceful presence that captivates as it catapults out impressive rhythms. Twin guitars electrify and head-bopping drum splashes keep a pace that puts the control of the emsemble in high-velocity zestappeal. Not a thrash record, but a musical bonanza of headlong excitement. (Pus)
(Thomas Björk--Myrkantsvägen 1--802 38 Gävle--SWEDEN)

SOVJET WAR - "It Became a Problem/Guns for Fun"

SOVJET WAR are a Belgian band with political lyrics and a sound incorporating punky vocals, fuzz guitar, synth, and post-punk rhythms. They remind me somewhat of the early EX or ABWÄRTS, and I'd recommend them unreservedly to fans of those groups. (JB)
(Anything But--Vlietstraat24--3030 Heverlee--BELGIUM)

STALAG 17/IRAH - "Ne Buoni Ni Cattivi..." split EP

These two Italian bands describe themselves as anarchists, and from what I can gather they are to be admired for their dedication and efforts. STALAG 17 play pretty good thrash and slower, ballad- type songs; IRAH do pretty intense, fast songs that are catchy. Even though translations of the lyrics would be nice, musically this is a record worth tracking down. (RS)
(Attack--c/o Diavlery Prod.--Via Molinelli 19--40137 Bologna--ITALY)

TOMMI STUMPFF - "Mich Krieg ihr Nicht/Contergan Punk"

Picture a warped-looking sicko in a wheelchair, name of TOMMI STUMPFF. Hear my fave 12" of 1983 and so far in '84. Vicious electronics are splattered onto this sucker's twisted screeching, like mental treatment with a backbeat. Fucking incredible...produced by Conny Plank even. (TV)
(No address)

STAR CLUB - "Hot & Cool" LP

A live recording of a trashy '77-style Japanese punk band. The tempo is generally fast to medium, the guitarist sprouts some tasty licks in the HEARTBREAKERS vein, and the themes are mainly satirical and silly. Some of these songs (like "Middle Class Freaks") are superior examples of an increasingly rare punk style, and are thus bound to have a certain nostalgic appeal, but Tokyo won't be reduced to rubble by STAR CLUB. (JB)
(City Rocker; no address)

T.N.T. - "Manifesto Guernika" LP

The debut album from Spain's T.N.T. is a mixed success. It contains a brace of melodic mid-tempo punkers with bouncy appeal, but there are also a couple of catchy pop ditties (like "Deberías tener cuidado"), silly commercial numbers ("Radio Crimen Charleston"), post-punk things ("La Noche...."), and even synth muzak ("El Jardin Extranjero"). "Habitácion 101", "Sin Futuro", and "Nadsat" are the most appealing of the previously unreleased cuts. (JB)
(Dro; dist. by Penetracion)

TATUERADE SNUTKUKAR - "Hardcore Thrash" cassette

It sounds like these guys recorded pretty early on in their existence, since the drumming is way repetitious and the sound is primitive and sloppy. But as with many Swedish bands, the guitar is gnarly and the vocals are raw and powerful, which provides a glimpse of their future. (TY)
(A.G.G.--c/o K. Berntsen--Rullharvsgatan 3A--S-431 40 Mölndal--SWEDEN)

TERVEET KÄDET - "Black God" LP

Here it is, the craziness of TERVEET KÄDET with their speed- merchant approach and Laja's frenetic vocal ramblings. This album consists of material that was supposed to come out in Finland as two 12" EPs and a live side of escalating cuts. It features the late Walde on drums, and his superb participation gives the "lightning" to the T.K. sound on this record. This licorice pizza continues the savage invasion of hectic seizures and spewed-out speed that makes T.K. so classic. (Pus)
(Rock-O-Rama--Kaiserstrasse 119--5040 Brühl--W. GERMANY)

VARIOUS ARTISTS - LP

This can be quite a confusing record. It features four Dutch bands of different varieties, but the organizational layout makes it difficult to find where and who (although there are booklets and info sheets about the groups). JETSET have a belting punk sound with female vocals and lots of diversity in the rhythms, like a quick CRASS or D.I.R.T.; whining guitars and repetitious drum beats are the musical highlights. BLOEDBAD hit hard with an anti-war/anarchy thrash attack, using basic drum boomings which are mixed too high. MASSAGRAF and BARBIE'S BOYFRIEND both have a slower post-punk sound that utilizes different effects with strange results. (Pus)
(No label, no address)

VARIOUS ARTISTS - "Chaos en France, vol. 2" LP

The second installment of this French skunk-oriented series is infinitely better than the first. For one thing, the production is generally more powerful; for another, there is more musical diversity. Along with the many "skunk" (=a fusion of skin and punk styles) outfits, one can find thrash (MOPO MOGO, NO CLASS, and NANA BONNARD), CLASH-inspired '77 punk (the BRIGADES), rock 'n' roll-punk fusions (les COLLABOS), pop-punk (the RATS), and Oi (SK. NIX). Recommended. (JB)
(Chaos Prod.--BP 2241--45012 Orleans--FRANCE)

VARIOUS ARTISTS - "Hau Weg Die Kacke" cassette

A mixed bag of various punk styles and recording qualities, but with no real surprising gems. My faves are MOTTEK, who now appear on vinyl too. This tape has eighteen bands, each of whom do two songs, including INFERNO, die MIMMI'S, and a host of lesser knowns like NOTWAR, AUS 98, SPERRFEUER, etc. (TY)
($2 to Micheal Petzold--Am Fortschaar 5--2940 Wilhelmshaven--W. GERMANY)

VARIOUS ARTISTS - "Holland's Hardcore: 2nd Attack" casset

The second in a series of good Dutch hardcore tapes features the mighty PANDEMONIUM and their brutal thrash assault, FUNERAL ORATION and their crafty manifestations of aggression, plus INDIREKT, C.K.N., SESAMZAAD, BLOED BAD, and the ASPERITY'S. Even though the sound quality is low, the effort allows the zesty music to be heard. (Pus)
(No address)

VARIOUS ARTISTS - "Homokohu 84" cassette

Seven bands (the DESTRUCKTIONS, TUOMITTUJEN JUHLA, KIIMA, W.D.M., KESKILUOKKA, P.C.B., and KÄYTTÖOHJE) share time on this tape. The first have already released a great album, but the others are younger whippersnappers. Some still have a way to go, although KESKILUOKKA have an outstanding screamer going for them. (TY)
($3 & I.R.C. to Juha Sjoholm--Yyteri--28840 Pori 84--FINLAND)

VARIOUS ARTISTS - "Inferno II" cassette

Most of the bands herein are at an early stage of development....too early to be recording, I think. The exceptions are HALSABSCHNEIDER (appearing before on one side of a split EP) and the FUCKERS, both of whom come up with some cool blasts. (TY)
(S.F.V.--c/o Andreas Thome--Heidereuterstrasse 11--1000 Berlin 20--W. GERMANY)

VARIOUS ARTISTS - "Jenseits vom Bundestag" cassette

Several German, Austrian, and Swiss bands appear here and, like those on many of the sampler tapes I've heard lately, most are releasing material prematurely. The exceptions are MOTTEK (again) and the NEW BORN BABIES. Other groups include KNALLSCHOTEN, A- GEN 53, die REGEL, VOLKERMORD, etc. (TY)
($3 to Rudiger Thomas--Bergenstrasse 8--4000 Düsseldorf 1--W. GERMANY)

VARIOUS ARTISTS - "Lasta" EP

Great Finnish thrash storms in unparalleled savagery, as this little 7" delivers twelve slices by ten bands. Urgent commands of chaos scream as TERVEET KÄDET, H.I.C. SYSTEEMI, RIISTETYT, KANSAN UUTISET, SEKUNDA, the BASTARDS, and more thrust a brutal display of effective stamina and potential. A well-chosen effort that serves as the prelude to an upcoming album. (Pus)

(S.T.--Dosentintie 10--02700 Kauniainen--FINLAND)

VARIOUS ARTISTS - "Meet Cafe" cassette

9 bands and 24 songs worth of punk/hardcore from around Canada and the U.S. While the sound quality is a bit fuzzy, there's tons of hot stuff here from the likes of FATAL EXISTENCE, RED TIDE, IMMORAL MINORITY, POLKAHOLICS, BILL OF RIGHTS, SILENT MINORITY, DEAD END, and others. all the songs are of a serious/political nature. $3 or $1 (cash) and blank tape to:
(Meet Cafe Zine--726 W. 17th Ave--Vancouver, B.C. V5Z 1T9--CANADA)

VARIOUS ARTISTS - "Muttis, Muntere, Melodei" LP

A new German compilation put out independently by the former singer in SICK PLEASURE (now in PORNO PATROL), and it's one of the BRD's best so far. It shifts from high-powered thrash (the REST and PORNO PATROL) to good standard punk (TOXOPLASMA and T.B.C.) and back again. The big surprises here are the increased speed of BETON COMBO (though they still write catchy numbers), and the REST's blistering roars. Look for this. (JB)
(Destiny--c/o David--Winerfeldtstrasse 36--1000 Berlin 30--W. GERMANY)

VARIOUS ARTISTS - "Raptus 2" LP

The second "Raptus" compilation is superior to the first edition. The production is better, and it contains material by REIG, the WRONG BOYS, STIGMATHE, the CRAPPING DOGS, RAW POWER, the ACID COCKS, and CANI. Once again, RAW POWER dominate the record-- check out their awesome "Army"--but REIG and CANI can also burn, and the CRAPPING DOGS have a couple of singalong Oi-type chants. Blue vinyl. (JB)
(Meccano)

VERMINES - "Sometimes" EP

The VERMINES are a French group who perform more than one contemporary style. "Sometimes" is an English-sounding guitar-oriented post-punk song with a steady beat and a bittersweet chorus; the two cuts on the B-side are fast punkers with singalong parts and an exuberant, satirical feel. (JB)
(Rive Gauche; dist. by Bunker)

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